SCREEN RADIO MUSIC STAGE

VARIETY

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REVAMP PIX BIZ OPERATIONS

H'wood War De-emphasis Cues Buys Of Escapist Plays for Filmization

Motion picture companies are now looking to the legitimate theatre as the greatest single source for pictures, as a result of the emergence of the war theme as the best-selling motif in the book trade. Because of the extraordinary development of headline journalism in full-length book form, which film studios are now avoiding, film producers are turning to the theatre which is not following the book trend of war emphasis. In sharp contrast, play themes are exactly the opposite of those in the majority of current books.

Bill Fadiman, scenario editor for Metro, in New York last week from the Coast, stated: 'The best-selling books are tied to the headlines. But we must be ahead of the headlines. We must plan nine months to a year ahead.'

Fadiman pointed to the sharp difference in the type of theatrical and book offerings, with the legitimate theatre this season offering very little that would inspire serious thought.

The book market, having lost its predominance as a factor in enter-

(Continued on page 28)

At Such Inflative Prices There's a New Name For It—Holiday Cheerless!

Hollywood, Nov. 23.

Inflation of holiday cheer, meaning Scotch, bourbon, rye and other forms of escapist libation, has whisked up like an oldtime county fair balloon above the hills of Hollywood, so high that only a biggie, equipped with plenty of financial flak, is qualified to contact the soaring tariff. Joe Ordinary, who is not rated by Dun and Bradstreet, is weeping in his practically-nonalcoholic beer and yearning for a return of the good old prohibition days when bootleggers were halfway reasonable.

Wealthy chain saloons, with plenty

(Continued on page 34)

DANCER BLAMES PUBLIC FOR MARITAL CRACKUP

Detroit, Nov. 23.

Harry Russell, ballroom dancer and impresario of 'beef trust' choruses, has filed suit for divorce from his 21-year-old wife and dancing partner, blaming 'the public.'

In his suit filed here, Russell said, 'The public is to blame for our divorce. People kept laughing at her, saying I was too old for her and that she'd be better off alone.' Russell is 55.

As proof that he wasn't too old, Russell declared that in their dance turn he did an airplane spin with his wife on his shoulders 'reaching nearly a mile a minute clip.' He said that they had danced together for five years.

He also expressed the hope that after the divorce he'd be able to keep his wife as a dancing partner.

Brit. Take Protest Vs. U. S. Songs to Parliament

London, Nov. 23.

Assn. for Advancement of British Songs is sending delegation to Parliament on Thursday (25) to ask for regulation that at least 50% of songs getting publication here be of British origin.

Assn. will also ask that a committee be set up representing the song profession to select numbers for broadcast programs and not permit commercializing of BBC by plugging American song successes.

3 Xmas Songs Click This Yr.

Demand for Xmas tunes this year, heaviest in many years, according to music publishers, with department stores and music shops reporting much earlier buying surge than usual. Biggest seller to date is Irving Berlin's 'White Christmas,' which has sold almost 200,000 copies in the last month or so, with Morris Music's 'I'll Be Home for Christmas' close to the 150,000 mark. Feist's 'Santa Comes to Town,' written eight years ago, is now selling at the rate of 2,000 copies per diem.

Decca's pressing of Bing Crosby's 'I'll Be Home for Christmas,' out last week, already has a total of 35,000 advance orders.

Who Was the Dame I Saw You With Last Night? That Was No Dame, It Was Mama

Detroit, Nov. 23.

Nitery operators here, through the newspaper columns, have issued an appeal to Detroiters not to bring their youngsters to the clubs. In their plea, the club operators declared that they didn't mind having the kids in for a meal but that some trouble had grown up over the thefting of material.

What happened is that the kids were pirating the material they heard in the niteries—not to mention some of the stories told at nearby tables—and were carrying them to school to toss off for the other small fry. The nitery gags and stories, related in school, didn't sound so good to the teachers with the result that a few spots around town were getting a black eye.

What makes it worse is that Detroit is in the middle of a civic crusade on juvenile delinquency and a nitery emcee's routine, flipped off by the kids in a classroom, is apt to bring down a truant officer on the bistros.

PLANNING MORE FILMS POST-WAR

Major Companies Foresee Changed Public Spending Habits, Shorter Runs for Films—100-150 More Pictures From Major Studios

LOOKING AHEAD

Important revisions in the entire film production-distribution and financial phases of operation, evolved during the course of the present war, are under study by major picture company heads. An increase in quantity of production (from 100 to 150 more pictures annually from the majors) is now being anticipated in trade quarters as one measure to counter post-war developments.

This is predicated not only upon

(Continued on page 34)

'Winged Victory' Philco-'Variety' Debut Feature

By ABEL GREEN

Philco Corp.'s debut 'Radio Hall of Fame,' the full hour variety program which is being mentored by 'Variety,' will tee off with a condensation of 'Winged Victory,' marking the radio premiere of Moss Hart's Army Air Forces show. Philco is donating $25,000 to the Army Emergency Relief Fund, as a patriotic gesture, and in addition is paying the standard AFRA stand-by scale for the

(Continued on page 63)

No Longer Can Hold On By Skin of His Teeth

Minneapolis, Nov. 23.

A performer whose pet trick is lifting a table in his teeth rates the molars worth $5,000 in his suit here against two farmers, brothers, whom he alleges parted him from the choppers in a cafe fight.

Nick Haep is suing Sever and Ernest Peterson in district court, claiming his means of livelihood as a nitery performer went the way of his teeth. Haep claims the Petersons attacked him. Latter contend that Haep tried to crash a party being held by the Petersons and attended by their mother, and that the fight started when Haep made a disparaging remark about their mother.

Mrs. Peterson states that a man now in the armed forces hit Haep. And he apparently can't be found. Like the teeth.

At Least 60% of H'wood Stars Going Overseas in All-Out '44 Morale Pitch

At least 60% of the entire crop of Hollywood film stars, both male and female, will go overseas to entertain Yank troops on the scattered global fighting fronts during the next 12-month period, with possibility that the figure may even go to 80%.

Shaping up for the 1944 all-star overseas program, on the basis of groundwork already laid on the Coast by USO-Camp Shows execs, is probably the greatest morale pitch ever initiated by any industry.

In effect, too, it's Hollywood's answer to the recently mounting criticism, from returning performers and from other sources, that, with the exception of Jack Benny, Bob Hope, Al Jolson, Gary Cooper, Adolphe Menjou, Joe E. Brown, Ray Bolger, and a handful of others, the higher-paid glamor personalities of Hollywood have been shirking a responsibility and leaving the burden of overseas duty rest with the hundreds of unpublicized rank-and-file from show biz.

Simultaneous with the disclosure of the vast overseas operation came an announcement on Monday (22) from Lawrence Phillips, exec v.p. of

(Continued on page 31)

B'way Legit Patrons Warned Vs. Thefts

Epidemic of legit theatre thefts, especially at opening nights, has all Broadway house attaches especially alert. Mrs. Lawrence Langner's loss of an expensive mink coat at the 'Connecticut Yankee' preem touched it off.

Theatre programs now warn against such thefts in large program display space, urging patrons not to leave personal belongings, wraps, etc., on seats, especially during intermissions.

U. S., Soviet In Show Biz Amity

Movement afoot in show biz circles in the U. S. to augment a large-sized reciprocal entertainment program between this country and Russia right after the war, is gaining momentum. Indication of the widespread movement is seen in the fact that spokesmen for groups in as widely divergent fields as ballet and swing bands, are planning to tour the U.S.S.R. and at the same time other groups are planning to bring Russian talent here.

S. Hurok, the concert manager, plans extensive U.S.S.R.-U.S. activity

(Continued on page 21)

Offer Mae West Package For P.A.s At $12,500 Per

Mae West again has a vaudeville yen. She's being offered at the head of a package show, asking price being $12,500 per week.

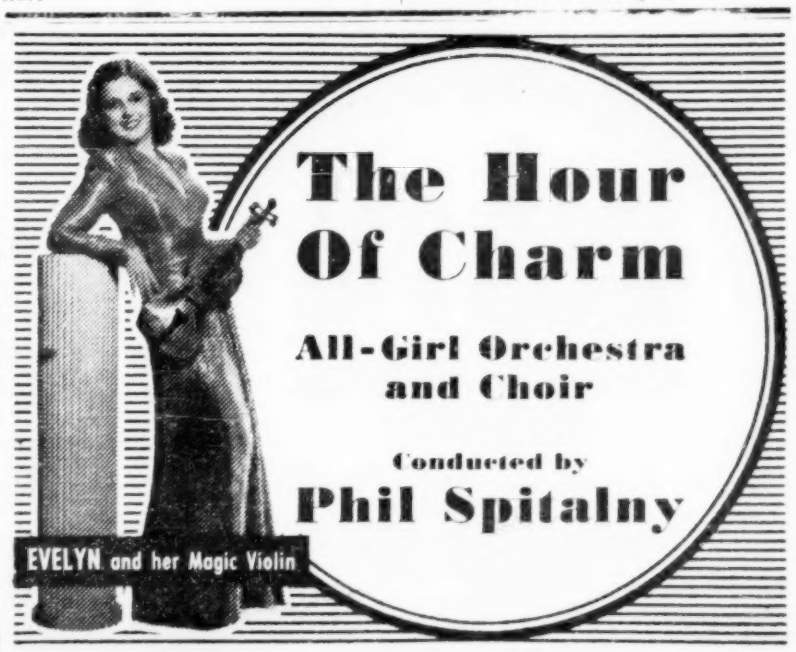
William Morris office is agenting her.

Priorities Put Realtor Out of Biz So Now He's Touring As a Pro Magico

Pittsburgh, Nov. 23.

When Ole Olsen and Wynn Murray, of cast of 'Sons O' Fun,' bumped into G. Ray Terrell in lobby of William Penn hotel last week, they asked when he had switched his building business from New York to Pittsburgh. Terrell, who had designed and built a house for Olsen and one for Miss Murray, too, on Long Island, pointed to a display board in front of the hotel's Terrace Room showing the acts on the current bill. It had G. Ray Terrell

(Continued on page 34)



Hal Block Sees Transatlantic Comedy Shows As Pattern for Postwar Radio

By GEORGE ROSEN

Transatlantic comedy shows, with simultaneous performances by the top comedians of England and America, should set the pattern for postwar radio and out of it will emerge the development of an international show biz in which the Americana idiom may be the predominant note. That's the opinion of Hal Block, ace radio scripter (Burns & Allen, Eddie Cantor, Treasury Hour of Stars, etc.), who's just returned from nine months abroad where he worked with BBC in writing and producing Anglo-American programs.

Block, whose BBC 'Yankee Doodle Doo' program, starring Vic Oliver, has been a showcase for such American stars as Bob Hope, Adolphe Menjou and others who have gone over to entertain the troops, is currently in N. Y. for further discussion on developing the Anglo-American broadcasts and still closer ties between BBC and U. S. networks. It was Block who, sent into the African and Sicilian combat zones at the request of U. S. Army au-

(Continued on page 36)

Olsen-Johnson to Quit 'Sons' Feb. 1 for U Film

Pittsburgh, Nov. 23.

Olsen and Johnson announced here last week that they would leave 'Sons O' Fun' in Chicago Feb. 1 and return to the Coast for another Universal picture. They expect to remain in Hollywood until Sept. 1 when they come back east to launch a new Broadway musical.

Comics' departure doesn't mean, however, that 'Sons O' Fun' will close. It's scheduled to play out the season on the road with a couple of other enterainers taking over. One of them will be Marty May, who subbed for Olsen when he and Johnson went west last summer to make 'Crazy House' for U.

'Sons O' Fun' will also lose Rosario and Antonio, the South American dancers, shortly. They're pulling out the first of the year for a concert tour.

LONGHAIR CRITICISM

N. Y. News' Scoop at Met Preem of Mrs. Doherty's Nose-Thumbing

An amusing pictorial scoop was scored by the N. Y. News at the opening of the Metropolitan's opera season Monday (22). Tuesday's late editions of the tab carried a camera shot of Mrs. Henry L. Doherty thumbing her nose. She's the widow of the former public utilities millionaire.

Scene is in the cafe or bar of the Met, only theatre in New York permitted to run a saloon. Mrs. Doherty was seated at a table with several others, wine glasses being visible there and nearby. She may have

(Continued on page 36)

Making a War

Radio stations have been putting on recorded battles between Bing Crosby and Frank Sinatra, but a N. Y. nabe theatre topped them last week by coupling Sinatra and Crosby films on a double bill and advertising a 'Battle of the Crooners.' 'Reveille With Beverly' and an old Crosby release titled 'If I Had My Way' were used.

Sinatra appears in 'Beverly' for a fast two minutes or so.

NEW BERLIN SONG TO BE ADDED TO 'ARMY' PIC

London, Nov. 23.

Warners is filming a sequence based on Irving Berlin's new song, 'My British Buddy,' with 50 members of 'This Is the Army' stage show participating. It'll be released as part of Warners' filmization of 'Army,' whose distribution has been held up pending completion of the stage company's tour of British cities.

Song sequence will be filmed af er tonight's (23) performance at the Palladium. Maj. George Stevens, currently here as a member of the armed forces, has volunteered to direct.

WB Plans to Film Pact Hildegarde, Danny Kaye

Warners is talking to Hildegarde for a spot in 'Hollywood Can.een.' It would mark the chanteuse's film debut.

WB may also strike a deal in the future with Danny Kaye for the film version of 'Connecticut Yankee,' revival of which opened on Broadway last week with Dick Foran in the male lead, originally done by William Gaxton 15 years ago. WB, by its deal with the Samuel L. Clemens (Mark Twain) estate, including the forthcoming film-biog, owns a piece of the Richard Rodgers stage musical. WB put up $50,000, which is half the production cost, for a 25% interest.

Studio P.A.'s Reviving Baby Star Hoopla

Hollywood, Nov. 23.

Revival of the old Wampas Baby Stars idea is being whipped up by the Screen Publicists Guild, which has okayed the sponsorship of an annual talent show in which future film luminaries will be introduced to the public with an accompaniment of balalyhoo.

Plan is to permit each studio to nominate its most likely candidate and the publicity boys will do the rest.

74th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1943"
El Capitan Theatre, Hollywood, Cal.
"Definitely a show that must be rated with the topnotchers of all time."
LT. VAN HEFLIN.

WARNERS EYE BURLESK COMICS, WEST & LEXING

Dayton, Nov. 23.

Paul West and Meggs Lexing, burly comedians, planning to quit the Western Wheel Burlesque road-shows after engagement at Mayfair theatre here week of Nov. 26, with possibility of doing film chore. Pair are being eyed by Warners for possible film commitment, but are dropping out with no definite plans.

Leaving because management wouldn't agree to let them out of their contract if they received an offer from film company.

They're touted as being in the Abbott & Costello idiom.

As P.A.'s Become Wags, Leave Clients for Gags

By JOEL ROSE

The current shortage of gag men out on the Coast, where most of the big name comics are now located, is being partially relieved by the waving of checks in large denomination in front of the noses of Broadway press agents. Now everyone knows, even the most teen-aged Sinatra fan, that whenever they pick up a paper and read about a clever bon mot uttered by some bandleader or actor, that the bandleader or actor had nothing to do with it. They probably never even heard of the gag until they saw it in print, credited to their name. It originated with their press agent.

Time was when a p.a. used to put a gag in his client's mouth and keep him silent like a Garbo. Now a p.a. puts a gag in his client's mouth and makes him like a Bob Hope.

There's that old story about the bandleader storming into his p.a.'s office and demanding: 'What's happened to my sense of humor? I haven't been in the paper for a week!' Things like that really happen.

Hollywood has finally realized the joke-creating potentialities of press agents and is importing them out to the Coast.

Coleman Jacoby, who started in the night club business as a doorman and painter, then became a gag writer successively, and successfully, for p.a.'s Ed Wiener, Irving Zussman and Jack Tirman, left for the Coast this week to write for Bob Hope.

Milt Josefberg who is now creating humor for Jack Benny after several years with Bob Hope, had his own thriving publicity business in New York before going west and handled numerous big bands.

Jack Rose, who used to work with Josefsberg in the publicity business in New York, followed him out to the Coast and also made good as a gag writer with Bob Hope before the draft board lifted his option. He wrote Milton Berle's radio program before joining Hope.

Snyder and Wedlock, who used to write Jack Benny's material before they became movie producers, first saw light in the publicity business

(Continued on page 34)

ONE WAY TO DO IT

Gloria Limanti, 18-year-old assistant receptionist at Paramount's homeoffice, was screentested by Par last week.

Miss Limanti, a comparative newcomer on company's payroll, attracted attention of talent scouts soon after she started at the N. Y. office because of her comeliness.

New York Runaround

By Radie Harris

Exclusively Yours

Ilka Chase is asking puh-plenty for the picture rights to her current best seller, 'In Bed We Cry,' but no deal unless she stars as her own heroine... Ward Morehouse's biog of the 'Yankee Doodle Dandy' titled simply, 'George M. Cohan' (Lippincott), hits the book stalls Dec. 1...he has dedicated it to his wife, Joan Marlowe...Diana Barrymore and husband, Bramwell Fletcher, have leased a penthouse on Central Park South in anticipation of their return to New York...If Dorothy Hammerstein is the most envied wife on Broadway, it's because her husband, Oscar, has presented her with all his author's rights to 'Carmen Jones' as a birthday gift...personal nomination for the most attractive couple now decorating the sidewalks of N. Y.: Greer Garson and Ensign Richard Ney...five years ago it was Columbia Pictures which first brought Dolly Haas to Hollywood following her superb performance in an English production of 'Broken Blossoms'... now Miss Haas will shortly make her Broadway debut in Rose Franken's newest drama, 'Doctors Disagree,' which, to prove it's a small world after all, is being backed by Columbia!

Behind the Busch

Peggy Knudsen, sitting with her husband, Adrian Samish, in the control room of 'The March of Time' broadcast the other p.m., was introduced to a Mr. and Mrs. Busch. After the program, the four of them, accompanied by the Myron McCormicks, went to Toots Schor's for a midnight snack.

When the party finally broke up and Adrian and Peggy were home again, Adrian casually asked his wife if she thought Teresa Wright looked the same on the screen as off.

'I don't know,' answered Peggy. 'I've never seen her in person.'

'You've only just spent the whole evening with her!' was Adrian's retort. Mrs. Busch is Teresa Wright!'

Scooping Around

Sophie Tucker's booking at the Copacabana early in February will have to be postponed now that United Artists has tagged her for Eleanor Powell's starrer starting Feb. 9...'tain't so dept.: that Mary Martin is quitting the cast of 'One Touch of Venus' to play 'Marilyn Miller' for Warner Bros.; that Fred Astaire is returning to Broadway in a revival of 'Gay Divorce'; that Virginia Field has asked for a leave of absence from 'Doughgirls' to Reno Paul Douglas...although Ernest Pascal is using Gilbert Miller's office for his casting of 'Peep Show,' Miller is in no way associated with the production...Pascal will produce it on his own and then transcribe it to the screen as the first of his six pictures for Samuel Bronston Productions (UA release)...playwright Vincent Lawrence's daughter, Mary, who arrived here last week eager to try her luck in legit, found herself instead at the French hospital with an emergency appendectomy...add arrivals: the Humphrey Bogarts at the Gotham...Tallulah Bankhead at her home in Poundridge, Conn....Jimmie Durante at the Astor...William Post, Jr., at the Players...Howard Harris at the St. Moritz...the Brian Ahernes check in at the St. Regis (26)...Philip Merivale, rushed off a Bel-Air golf course three months ago to start rehearsals in 'Penelope' and has been idling in N. Y. ever since waiting for Martha Hodge to assemble the coin, isn't waiting any longer—he's all set for 'The Duke of Darkness'...Edward Cohn, legal adviser to Mary Martin and Dick Halliday, has a piece of 'Jackpot'...there were more celebrities than you could shake an autograph book at to applaud Moss Hart's personal triumph at the opening of 'Winged Victory'...among the 'Who's Who': Mrs. Irving Berlin, Gertrude Lawrence, James Farley, Edna Ferber, the Richard Rodgers, Quentin Reynolds, Oscar Levant, Elsa Maxwell, Cole Porter, Florence Eldridge, the Sam Goldwyns, Billie Burke, Glenda Farrell, Russel Crouse, Marsha Hunt, the Orson Welles (Rita Hayworth),

THE BERLE-ING POINT

By Milton Berle

This was an important week on Broadway. 'Winged Victory' soared into town and critics met it with a good deal of Hart-warming praise.

Tickets for the play are almost unobtainable. This is another show which has a lot of specs appeal.

'Winged Victory' even sells tickets in a novel way. The guy in the box-office doesn't hand them across the counter; he folds them into little airplanes and throws them at you.

It's a great triumph for Moss Hart who is on his way to becoming a great playwright. Maybe even as great as George S. Kaufman.

My brother (the one who moved to Union City, so he could 'phone his bookie for a local charge) has a new invention. He makes dice out of Ivory Soap for floating crap games.

Then there's the chorus boy they nicknamed 'Wristwatch' because he had a swish movement.

You've probably heard the new Lucky Strike commercial, LSMFT! LSMFT!

It's an innovation in radio advertising but it's dangerous. Think of what might happen if comedians began to abbreviate their jokes. It might sound something like this:

'Who was that LISYWLN?,' the straight man would ask.

'That was no LTWMW,' the comedian would reply. Or what if Sinatra began to abbreviate some of those songs:

'I'm gonna buy APDTICCMO, a doll TOFCNS . . .'

The way the Russians continue to advance, Europe's No. 1 house-painter appears to be taking a shellac-ing.

If the Postmaster suspends Esquire's mailing privilege, I'll never again mail another letter.

Some showgirls want to remain single but most of them would rather knot.

That whiskey company started something when it divided its supply of liquor among its stockholders. It added a herd of pink elephants to Wall Street's bulls and bears.

Met Orson Welles with Rita Hayworth the other night. There's a kid who began with a planet and worked his way up to a star.

Dunninger—'Master Mentalist'

By Earl Sparling

Joseph Dunninger, who bills himself as 'The Master Mentalist,' emphasizes in his startling and baffling Sunday afternoon radio performance that his feats of mind-reading and telepathy are not supernatural, but could "be done by a child of 3—with 30 years practice." More persons than you would think have taken him at his word and are practicing. It is a sort of new parlor game.

The Dunninger show is about the strangest ever to get on the air waves. 'The Master Mentalist' sits at a desk, quite like a businessman—and don't think he isn't. At a long table sits a committee of three judges, always well-known and trustworthy citizens. In the studio sit some 300 persons, each one tense to know whether this man up on the s age can actually read an innermost thought. The excitement which pervades the place can almost be felt.

After the preliminaries of introduction and explanation, Dunninger stirs at his desk and peers out at the studio audience. There is no touch of dramatics except for Dunninger's slightly Shakespearian voice.

'Some woman,' he asks, quite as if he were inquiring the time of day. 'Some woman is thinking of the letters T and O?'

A woman rises, holding up her hand.

'The T,' says Dunninger, 'is for Tojo, your parrot. The O is for Oscar, your goldfish.'

'That is right,' says the woman in a weak voice and sinks back into her seat. A sigh runs through the studio audience.

You would naturally suspect that Dunninger was in cahoots with the parrot lady—and with the other participants. But Dunninger makes each person who stands up in the studio vow there is no collusion. It is reasonable to suppose that if Dunninger were faking, someone would betray him. Scores have stood up in the studio and testified that he had read their minds. Not one has tried to collect the $10,000 he says he will forfeit to anyone who can prove he has 'confederates, employees, or stooges.'

Sawing a Woman in Eighths

Dunninger is, of course, a veteran trickster. He has described himself as 'the last of the great name magicians.' He is able to saw a woman into eight pieces—his own improve-

(Continued on page 36)

Gypsy Staging Own Campaign for Morale

Gypsy Rose Lee is going to do a camp tour the hard way, i.e., not under USO auspices but motoring to the Coast in leisurely fashion and stopping off en route to do a show at this or that camp. Her idea is to ferret the out-of-the-way encampments, notably those in the desert regions, not that she'll make things cooler.

She won't essay that until after the first of the year.

Goldstone's Free Hotel In L. A. for Furloughees

Los Angeles, Nov. 23.

Phil Goldstone, owner of the Alexandria Hotel, is opening a 1,200-bed annex, said to be the World's largest free hotel for service men, to be operated by the B'nai Brith.

Former film producer, Goldstone is remodelling and refurnishing the annex out of his own pocket and will take no rental as long as it is used to accommodate men in uniform.

PIX OFFER TELE BACKLOG

IT'S A LONG ROAD

Disturbing reports of homefront complacency, of a general slackening of war industry production, with mounting feeling among a large segment of the nation's population that the battle is all but won, were brought home to show business with telling effect last week. In almost simultaneous warnings from Postmaster General Frank C. Walker, who addressed the 'Salute to Motion Picture Heroes' luncheon, and Capt. Eddie Rickenbacker, speaking at the annual Harvest Dinner of the Picture Pioneers, show biz was made aware of the fact that the way to victory will still be long and hard—that there can be no easing up, particularly where morale is concerned.

The film industry, radio and the stage are thus faced with a new challenge—of not only continuing its all-out, win-the-war contribution, but to bring home to the people of America the Walker-Rickenbacker messages that this is no time for complacency or letting down the barriers; that only by 100% initiative and untiring efforts can the speedy victory be achieved. It's a role not unfamiliar to the various media of show biz, whose manifold contributions to date will reecho for generations to come. What Capt. Rickenbacker said at last week's Pioneers luncheon in a glowing tribute to the film industry—'It has done more to win for us the goodwill of the world than any other factor'—might well apply to all show biz in general.

The harnessing of top ranking stars of Hollywood, the stage and radio to circuit the global fighting fronts through 1944; the vast plans already in operation for the industry participation in the forthcoming Fourth War Loan Drive, the ever-prevalent war-consciousness of U. S. radio in all its phases of activity—these are but part of the day-to-day evidence that, so far as the entertainment industry is concerned, the job of winning the war is still to be done.

Wide-Screen Television, Better Color Usage, 3-Dimensional Effect Goals Of Pix Technicians for Postwar Era

By MIKE WEAR

Looking to new horizons in the post-war market, with complete realization that the picture industry can't afford to remain static when peace arrives, many major film companies even now are anticipating technical improvements to whet the public appetite. Aside from improved product (much of which is piling up on different companies' backlog of finished productions), technicians and laboratory experts of producing companies look for improved film theatre performances along three lines.

These are (1) television, (2) improved, less expensive color, (3) wider film giving three dimensional effect.

Present outlook is for wide-screen television easily adapted to present screens in theatre operations, covering sports and special national events as well as special entertainment

(Continued on page 21)

ROMBERG WRITING 1ST NEW OPERETTA IN YRS.

Sigmund Romberg, currently on tour with his concert troupe, is writing the score and book for a new operetta which he's planning for Broadway production some time after the first of the year. After the show is set, he plans going to the Coast to compose for pictures.

Although Romberg operetta revivals have been on and off Broadway since the days when he wrote 'Student Prince,' 'Blossom Time,' etc., it'll be the first new Romberg production in many years.

Concert tour winds up Dec. 31 in Rochester, N. Y., after almost a full year of bookings totaling 266 concerts and with a total gross, on the basis of advance ticket sales, exceeding $750,000.

Dieterle-Selznick Pact

Hollywood, Nov. 23.

William Dieterle, currently piloting 'Kismet' at Metro, inked a long time director deal with David O. Selznick.

First job for Selznick will be a starrer for Ingrid Bergman, still untitled.

Bill Goetz to Coast

William Goetz returned to Hollywood on Sunday (21), leaving Leo Spitz behind for the eastern executive details in connection with their International Pictures. Both are hot after 'Winged Victory' for films, as is practically every firm.

No releasing deal set yet, but several being mulled.

Allen Unable to Line Up Air Talent for Coast Start, So Film Delayed

Although skedded to go into production next month, the Fred Allen picture, under his one-film deal with Jack Skirball, is off until next summer. As a result, Allen's radio show for Texaco, which starts Dec. 12, will originate from New York instead of from the Coast as originally planned.

Inability of Allen to line up all of his radio show talent on the Coast prompted the decision to move it to N. Y. and put off the picture until next July. Meanwhile, the question whether Minerva Pious returns to the Allen program or continues with the Jack Benny show is still to be settled.

Allen gets into N. Y. this week from the Coast, with Skirball due in next week. Through the winter they'll complete work on the film script, with Allen returning to the Coast when his air show winds up in June for a vacation.

Ships Named For Otis Skinner, Dvorak

Washington, Nov. 23.

Liberty ship under construction in one of the Henry Kaiser yards in California, is to be named for the late Otis Skinner.

Another ship building in the yard will be christened Anton Dvorak, in honor of the composer.

PLAN SCREENING CURRENT SHOWS

Hollywood jumped into the post-war television field with a bang this week in New York as film representatives approached important radio advertisers and agencies with a proposition to make picture versions of their current air shows as a backlog to be used during early stages of commercial tele. Understood the proposal is being mulled seriously by one agency, at least.

The deal, as advanced by filmsters, would enable clients to get in on the ground floor by buying television time right off the bat for presentation of celluloid music and variety shows while preparing, rehearsing and experimenting with live productions. Chief argument being used is that clients will not be taking the risk of presenting mediocre tele productions at the outset, but can 'come in on the beam' from the very start and follow up with top grade, polished live shows.

Film reps are trying to sell advertisers a plan to put camera and sound crews into broadcast studios for complete film coverage with shots of cast and audience, the entire footage to be preserved for future cutting and editing before use in tele. Up-to-date plugs and other new material will be added as desired when the films are used.

Lower Talent Costs

The big advantage, naturally, is the saving in talent costs and Hollywood advance men are plugging this angle by telling prospective clients they will be able to apportion their entire talent budget to experimental activities when tele breaks and still be able to put on well-staged film broadcasts with big names to attract audiences. The concensus of opinion seems to be that film shows will more than hold their own with studio productions in the early days of commercial tele.

Another argument being used by the film reps is that big advertisers, through use of sound picture shows, will be able to jump the gun and set up a 'celluloid network' before coast-to-coast television becomes a reality. In other words, shipments of films to individual tele broadcasting sta-

(Continued on page 34)

Virginia Weidler Illness Cancels 2 Vaude Dâtes

Virginia Weidler, suffering from pneumonia, has been forced to cancel two vaudeville dates, Adams, Newark, Dec. 2, and RKO, Boston, Dec. 9. She's going from Hollywood to Palm Springs to recuperate.

Present plans are for her to resume her p.a.s for RKO in Cincinnati, Dec. 24.

Melvyn Douglas in Aussie

Sydney, Nov. 23.

Captain Melvyn Douglas is here making a quick Aussie looksee on U. S. governmental business.

He's not connected with the USO on his trip.

FDR Lauds Theatre's War Effort

A copy of a letter from President Roosevelt addressed to John Golden on the occasion of the 5,000,000th free ticket given men in uniform by the Civilian Defense Recreational Committee, N. Y., was sent to all legitimate house managers in and out of town by the League of New York Theatres. Letter is perhaps the finest tribute accorded the efforts of the profession in war-aid work to ever come from the White House.

Letter, in part, reads:

'I am not unaware of the splendid wartime work that the actors, managers, producers and people of the stage generally are doing, in many instances at great sacrifice but with their characteristic zeal and cheerfulness....the patriotism and the generosity of the managers of entertainment of New York City....The theatre is one of the real cultural factors of our American way of life. There has never been a time when the stage was called upon to play a greater part in maintaining public morale and fostering the patriotic spirit. This it is doing splendidly and I have full confidence that this support will continue until the war between the ideals of democracy and the destructive efforts of the Axis enemies is won. A free theatre in a free world is one of the objectives for which we shall continue to fight.'

Governments May Look to Films To Keep Up Wartime Public Service In Reconstruction Era; New Status

Prominent officials in the Government service of the United Nations, noting the rising speculation anent complex problems which are a likely aftermath of war, are looking to the continued and possibly increased use of the screen as a major factor in the reconstruction era to follow the war.

Observers who have been concerned particularly with the motion picture phases of economic, political and combat warfare, are apprehensive that, with exhibitors and the public perhaps tired and resentful of continuing straight-jacketing under wartime conditions, the film industry will rush back into the production of

(Continued on page 16)

U Pardons Feist

Hollywood, Nov. 23.

Universal has lifted its suspension of Felix Feist and will put him back on the payroll with the next assignment coming up.

The director balked at a picture and was off salary for several months.

USO-NBC's 'Soldiers In Greasepaint' Program Aims at Show Biz, Too

Scheduled for the entertainment of troops both here and abroad, as well as for the American public in general, USO-Camp Shows' Thanksgiving Day (25) round-the-world broadcast is likewise being directed at American performers.

Thus it's hoped to bring home via the 45-minute 'Soldiers in Greasepaint' NBC program (12:15-1 p.m.) and through a united-front listening audience of the nation's performers how vital a role actors can play on

(Continued on page 34)

Par-Donlevy's Truce On Radio Bookings Only

Hollywood, Nov. 23.

Paramount is permitting Brian Donlevy to take radio guest shots although he is under suspension by the studio.

The actor is turning over the coin to the National War Fund. Radio shows are being lined up for him for the period between Dec. 3 and Dec. 20 when he will be in New York.

Donlevy leaves for the east today (Tuesday).

SID FIELD'S 500G, % IN PASCAL PIC PACT

London, Nov. 23.

Gabriel Pascal has closed a five-year deal with Sid Field, netting the English comic more than $500,000 in addition to a percentage.

Field will be starred in 10 films, the initial two to be George Bernard Shaw's 'Caesar and Cleopatra' and 'Androcles and the Lion.' Pascal is now dickering with a Hollywood female name to co-star in the latter two films.

Max Gordon 'Captive Producer' Deal Puts 20th at Top on Ace Play Scripts

Max Gordon's recent advent into the 20th-Fox picture on what might be termed a 'captive producer' deal gives 20th control of the biggest single block of topflight Broadway impressarios. The company already has Jed Harris and Michael Todd under similar contracts.

Significance of these 'captive producer' deals is that through them 20th has a larger potential source of Broadway play material than any other film major. Taking on three big producers is evidence that 20th puts great faith in the possibilities.

These 'captive producer' deals now are called 'limited partnerships' whereas they were formerly known as 'lenders' agreements.' The difference is that the present tax laws have forced the deal to take the form

(Continued on page 16)

BINNIE BARNES TO BE IN 'SHREW' STAGE VERSION

Binnie Barnes, making her first American legit appearance, is going into the streamlined version of 'The Taming of the Shrew' which Al Margolies is producing on Broadway early in February as 'I'll Marry You Sunday.' Previously Miss Barnes had appeared on the London stage and in British and U. S. films plus occasional vaudeville and radio dates.

The actress, who left N. Y. Monday (22) for the Coast for the holidays, returns east on Jan. 1 to start rehearsals. Dawn Powell has completed work on modernizing the book. Irvin Graham did the score.

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INDEX

Bills 57
Chatter 63
Film Reviews 18
House Reviews 20
Inside—Legit 58
Inside—Music 52
Inside—Orchestras 48
Inside—Pictures 29
Legitimate 58
Literati 28
Music 48
New Acts 57
Night Clubs 54
Night Club Reviews 54
Obituary 62
Orchestras 48
Pictures 4
Radio 38
Radio Reviews 42
Unit Reviews 57
Vaudeville 54
War Activities 4

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a year—$12 foreign

A Good M.C., a Few Songs and Jokes—That's What Boys Over There Prefer

Somewhere in So. Pacific.

Editor, 'Variety':

Tonight the boys got together around a recent issue of 'Variety,' and we all got properly sentimental singing the old songs that you saw fit to list again pursuant to my request. Any group of servicemen naturally includes quite an age span, and we only found one hit tune that nobody could recall. The cavalcade of hits will insure us against the days when entertainment becomes scarce again. The original request was made from good old Guadalcanal, where a song meant a much-needed laugh, some reminder of a happy time, or even momentary softening of one's conditioned exterior.

It is hard to truly evaluate the importance of entertainment to those who have never been without it for any period of time. I, for one, always took it for granted as a likeable convenience, but 20 months have taught me—the hard way—that it is a vital part of a soldier's happiness. The process of getting oral and celluloid entertainment out to far-flung spots started slowly, but now the rest areas at least are surprisingly well equipped and supplied. Every show is avidly attended and anticipated. Three USO shows (No. 1, No. 50, and No. 51) have reached us—in addition to Joe E. Brown on the Canal—and we look ahead to being further entertained.

Eddie Cantor's article in the same issue about entertaining men in service was interesting, but a few supplementary remarks could be added. First, let us assume what I am saying applies to overseas troops. At home amusement is not at a premium, and hence need not be presented in as solidly packed a package

(Continued on page 31)

THEATRE WING'S FIRST $1,000,000 FROM FILM

American Theatre Wing has received its first $1,000,000 share of the 'Stage Door Canteen' picture and a sum equally great is expected to be received during coming months, though the period during which the film will be in active release is indefinite. Sol Lesser, who produced 'Canteen,' tendered the Wing a check for $279,000 last week, which, added to previous payments, has made the organization the most financially solid of any participating in war aid work.

First payment was $26,000, and the second amounting to $50,000, was turned over to the Hollywood Stage Door Canteen by the Wing. Two larger payments were made prior to last week's remittance, the amounts being $134,000 and $492,000, latter being the top sum received since 'Canteen' started exhibiting.

Sea Bees Open New Aleutian Is. Theatre

Washington, Nov. 23.

Second largest theatre in the Aleutian Islands, just completed by the 52nd battalion of Sea Bees, has been named Connolly Hall by the battalion in honor of its former physician, Lt. (j.g.) Henry H. Connolly, who died last January while the unit was receiving boot training in Rhode Island.

No less than 125 times daily, film shows are run at one or another of the bases strung along the Aleutian outposts. Films are in 16 mm.

There are 63 projectors in the islands, with at least one on each island occupied by American soldiers. Even on Attu, outermost of the Aleutions, a continual flow of films has been shown in tents, quanset huts, and other improvised theatres, according to the War Dept. New issues of 16 mm. pix, all gifts of the industry, are rotated over a circuit.

Pt. Moresby's G.I. Shows

Washington, Nov. 23.

Soldiers at Port Moresby, New Guinea, have successfully staged their first GI show, 'Hellz-a-Puan,' and are now at work on the second, 'East Lynne.'

'Hellz-a-Puan,' a revue, featured a number of original skits including one called 'Freudian Interlude' only one to feature a girl—a Red Cross nurse at the base.

6,381 Par Employees Now in Armed Forces

Compilation made by Paramount shows that 6,381 former employees of the company and its theatre subsidiaries are on active duty in the armed forces. Par theatres have contributed 5,451 to the services, the studio 525, home office 248 and the exchanges 157.

Casualties, exclusive of wounded, include 39 killed and 30 missing. So far 29 former Parites have received decorations.

Schwab to Advise On GI 'New Moon' Version At Miami Beach Base

Miami, Nov. 23.

One of the most ambitious GI projects ever undertaken here is the forthcoming production of the operetta, 'New Moon,' by the special Service Dept. of the Miami Beach Training Center No. 1. The operetta, now in rehearsal, is scheduled for production at Flamingo Park Bandshell, from Dec. 16 to 20.

Adviser to the producers, S Sgt. Bela and Sgt. John Springer, is Laurence Schwab, who originally produced the Sigmund Romberg operetta on Broadway. Schwab acted in the same capacity last year when the Miami Beach soldier group presented another of his operettas, 'Desert Song.' Only two femmes will supplement the soldier cast.

Two elaborate ballet sequences staged by Cpl. Lee Sherman, former Roxy dance director, are being added. Sgt. Simon Bochner directs the show; Pvt. Mendy Shain handles the soldier singing chorus; Sgt. Harry Levenson will direct the 34-piece 'Contact' orchestra; and Cpl. Ralph Delli-Bovi designed the settings.

The cast includes Sgt. Clifton Hughes, Louise Martell, Frances Hughes, Sgt. Zeke Segal, Barbara Reese, Cpl. Harold Gordon, Pfc. Frank Barrow, Pvts. Paul Ukena, Irwin Glantz, Gene Frankel, Harold Mertis, Kenny Kaufman, Tom Wojicki, Misses Gladys Shaw and Mikie Gerhardt and soldier choruses.

U. S. Rollcall

Lt. Dunham Killed

Harry H. Dunham, first lieutenant and pilot in U. S. Fifth Air Force, was killed in action during October over New Guinea, according to word received in N. Y. last week. He was the first Pathe newsreel man to enter the service, receiving his commission in Army Air Force in May, 1941. Dunham taught aerial photography for a time but this year became a glider pilot.

He is survived by his widow, Mrs. Marion Chase Dunham, and by his parents, Dr. and Mrs. H. K. Dunham.

Romero at SPARS Fete

Washington, Nov. 23.

Seaman 2d Class Cesar Romero and Lt. Commander Jack Dempsey were guests of honor here tonight (Tuesday) at the first anniversary party of the SPARS (Coast Guard Women's Unit), which was held at the Statler.

A raft of brasshats attended the shindig for which Vincent Lopez supplied the music. The bandleader did a broadcast for Coca-Cola via the Blue during the affair, and played till midnight.

Can't Keep 'Em Out

Hollywood, Nov. 23.

Eddie Coke, screen actor, discharged from the Army because of a leg injury, enlisted in the Navy.

L. G. Roehl, studio technician, Army.

William Whittaker, studio technician, Merchant Marine.

Margaret Waite, studio press book editor, USSNR Training School.

It's Capt. Gaffney Now

Pittsburgh, Nov. 23.

William Gaffney, former asst. mgr. of Mt. Oliver, promoted to captain in AAF.

Al Simon, of Nixon Cafe staff, marines.

Edith Louise Houck, of Rowland theatre in Wilkinsburg, marine corps women's reserve.

Bob Gilchrist, Wrightson, Back From Overseas Tour

Bob Gilchrist, guitarist, and Earl Wrightson, concert baritone, have checked in at Camp Shows headquarters in N. Y., after extended tours of South Pacific combat zones.

Wrightson appeared with the Wesson Bros. troupe, which was the first Camp Shows unit to play the Darwin area. He toured the South Pacific circuit for six months.

Gilchrist, who was with the Stan Kavanaugh-Marty Sunshine unit, was out for nine months.

Indie Shorts, Training Pix for Army and Navy, Boom for SAG Extras

Number of indie shorts being made around New York, in conjunction with those ordered by the Army and Navy, has resulted in a financial boom for members of the Screen Actors Guild. Actors, working for anywhere from $10 to $50 a day, depending on speaking lines, have put in months of steady employment hopping from one studio to another, and netting themselves incomes that have run as high as $250 per week in many cases.

With both the Army and Navy turning out dozens of training films, SAGers are finding it easy pickings these days. Pathe, which has put out many Navy training films, along with the United Newsreel for the OWI (in 10 different languages), is at present on the No. 10 of their 'This Is America' series. Newest is 'Letter to a Hero,' and employs anywhere from 25 to 50 SAG card carriers a day.

Ben Blake at Paramount, in compliance with an Army request for a film for the Christmas holiday, is putting out 'Community Sing Reel,' devoted to Xmas carols, which employs, besides many actors, a complete chorus of singers. Blake is also in the process of shooting a film for the Red Cross, using 50 people a day. Les Rausch, of the same studio, recently concluded 'Sing Helen Sing,' with Helen O'Connell; and

(Continued on page 31)

'Army' Playlet Actors Double on Hosp. Circuit

The soldier-actors touring in the five one-acters, 'The Army Play by Play' are doing a series of morning shows in army hospitals entertaining the wounded.

The GI troupers have set up own hospital circuit and have played before convalescents in hospitals in New York, Pittsburgh, Buffalo, Washington, Chicago, Indianapolis and Cincinnati. Executive officer of the troupe, Capt. John Morrisey, lines up all the hospitals within a 25-mile radius of the city where 'Army' is playing.

The actors in olive drab have whipped together as many as 16 ward variety shows. There are four such units, each lasting about 20-minutes and playing four wards, thus permitting, within the space of 90-minutes, the covering of 16 wards. In addition the entire company puts on an hour-long show in the hospital's recreation halls.

In addition to the hospital circuit, the 'Army' performers have also played at camp bases at defense plants and at rallies.

WB'S WAC SHORT

Hollywood, Nov. 23.

Warners is singling out 500 of the most photogenic WACS at Des Moines for a Technicolor subject.

The Army will use the short to aid recruiting.

N.Y. to L.A.

Col. Frank Capra.
Harry Cohn.
Tom Connors.
S. Charles Einfeld.
William Fadiman.
Bill Goetz.
Dave Gould.
Hal Horne.
Martin Jurow.
Danny Kaye.
Edward Knopf.
Bill Kupper.
Lawrence Langner.
Emmett Lavery.
Leo Robin.
Marvin Schenck.
Charles Schlaifer.
Winfield Sheehan.
Spyros Skouras.

Wrong Film Subject

Added comment on the Frank Sinatra situation was made when March of Time cameraman, shooting a film based on music in the U. S., trod to a broadcast of Lucky Strike's 'Hit Parade' on which the swooner is featured.

Cameramen, who has just completed filming kids in action for their previous film, 'Juvenile Delinquency,' came out of broadcast after seeing some of the exhibitionistic acts of the 16-year-olds, and remarked that the kids belonged not in the musical sequences, but in the previous film depicting juve delinquency.

Mishkin Discharged, Back Scouting Talent

Master Sergeant Meyer Mishkin has returned to his former duties as chief talent scout for nitery and vaude talent for 20th-Fox, working under Joe Pincus.

Mishkin was in the special services branch of the Army at Santa Anita, Calif., lining up entertainment. He received an honorable discharge from the Army due to faulty eyesight.

Would Force Jerries To Take Over British Dampness for Crimes

Somewhere in England.

Editor, 'Variety':

This is a note from an old friend of Paris and New York, just saying 'hello' and asking you to send good old 'Variety' to me. As you know, I'm on leave from Newsweek (radio ed), and was city ed of the Paris Herald.

I have been in England about a fortnight; came over with Kenneth Crawford (Newsweek man en route by slow stages to Chungking), Winston Phelps (Providence Journal), Tommy Weber (Standard News Photos who has assignments for Look and the Toronto Star), Wright Bryan, (managing ed of the Atlanta Journal), and a guy from the Boston Traveler. All were bound for London and later the front.

Where I am (it's a dark secret), George Denny, Jr., of Town Hall fame, is holding a forum tomorrow night, with Ed Murrow of CBS and Fred Kuh of the Chi Sun participating. Visited Stratford-on-Avon yesterday; it's full of GIs. The Shakespearean cycle at the Memorial theatre finished a fortnight ago; a stock company is there now, offering 'The Man Who Came to Dinner' currently.

All England is definitely on the bright side now. There's no longer fear of invasion and hope for victory is high. The dark days are over, and towns are clamoring for the end of blackouts. Sometimes it's hard to believe. This place is at war: the gardens are so trim and beautiful, the people so cheerful. Although you see soldiers everywhere there are no other martial evidences present. You rarely see planes, tanks, and such things. The American Forces Network is a godsend to the GIs. But the weather isn't; it's always damp and chilly. The English ought to let the Jerries come in and then force them to live here as punishment for their international sins.

Lt. Allan Finn.

L.A. to N.Y.

Fred Allen.
Richard Arlen.
Tallulah Bankhead.
Jeffrey Bernerd.
Erik Charrell.
Phil Cohen.
Jane Darwell.
Edward Dmytryk.
William Dover.
Jay Dratler.
Tim Durant.
Jimmy Durante.
Frank Forrest.
Louis Foster.
Eugene Frenke.
Georgia Gibbs.
Sheridan Gibney.
Jack Kennedy.
Jerry Lane.
Canada Lee.
Jackson Lighter.
Louis B. Mayer.
Garry Moore.
William Pine.
Portland Hoffa.
Gregor Rabinovitch.
Al Rackin.
Dick Rosson.
Joseph M. Schenck.
Al Shean.
Ann Sheridan.
Eddie Sherman.
M. J. Siegel.
Jack Skirball.
Gale Storm.
Marcel Vertes.
Helen Walker.
Frank Waxman.
Herbert J. Yates.

Rickenbacker Spellbinds A.K.s of Pix Industry At Pioneer's Banquet

In a memorable off-the-record address by Capt. Eddie Rickenbacker at the Picture Pioneers' annual dinner Friday night (19), the show bunch was given a jolt and made to realize pronto that the war is far from won. Authoritatively and with a conviction born of a first-hand closeup of all the global fronts, privileged to no other American, Rickenbacker discoursed on what a tough task we still have ahead of us.

Rickenbacker was the guest of honor and Winnie Sheehan, who is producing his film biog, remained over for the occasion, returning to Hollywood Saturday (20).

Jack Cohn, exec v.p. of Columbia Pictures, who has made the Picture Pioneers a pet project, drew the record turnout on this, the fifth pre-Thanksgiving banquet. PP, born out of a sad occasion, when Joe Brandt died (he was Harry and Jack Cohn's partner), has now developed into a national organization with a branch in Canada as well. It was recounted that the film vets (you must be 25 years in the business to belong) had remarked at the time of the funeral that 'too bad it takes a sad occasion like Joe Brandt's passing to bring us together,' and thus was Picture Pioneers born.

On the impressive dais, Harry M. Warner stressed the value of the screen's educational potency, even greater than the press, and warned anew of a possible post-war enemy-

(Continued on page 31)

NEW FOLIO RELEASED FOR SOLDIER SHOWS

Washington, Nov. 23.

Latest folio (No. 9) issued by the Entertainment Section of the Army Special Services, for the use of men overseas and in training camps in the U. S., includes five specially written scripts. They are 'First Cousins,' by Corp. Kurt Kasznar; a triple bill of three short sketches including 'A La Carte,' by Max Liebman; 'Havoc on the Assembly Line,' by Fred Allen, and 'The Strange Face of Tom Hickory,' by Arthur Pierson; and 'Horses,' by William K. Wells.

Other material in the folio includes scripts from the 'Fibber McGee and Molly,' Kay Kyser, 'What's My Name,' Jack Benny, 'Duffy's' and Fred Allen programs, and Thanksgiving and Christmas shows. The material was collected by the Committee on Scripts for Soldier and Sailor Shows of the Writers War Board, for approval and distribution by the Army Special Services.

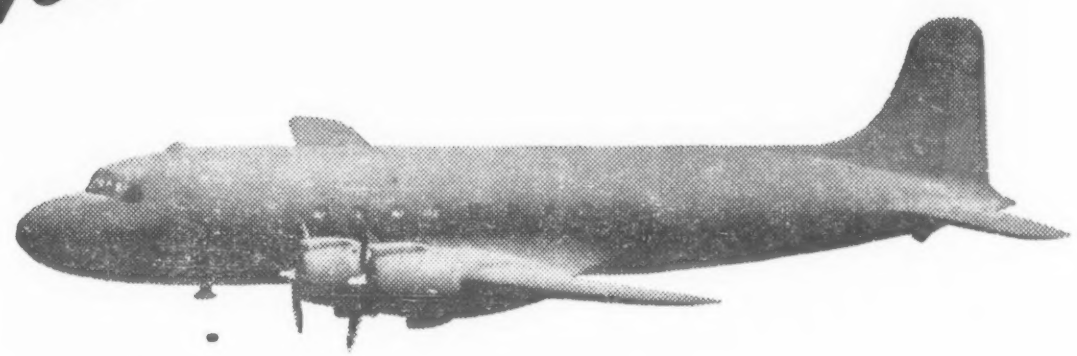
'Battle of China' After 'Russia' Into Release

With 'The Battle of Russia,' fifth in the series of U. S. Army's indoctrination pix for the men in uniform, currently being exhibited to the public throughout the nation, 'The Battle of China,' sixth in the series made by Lt. Cols. Frank Capra and Anatole Litvak, will be ready within the next few days. Initial prints are being shipped from the Coast to Washington.

Whether or not the new film will also be made available for commercial distribution is still a matter for the Office of War Information to decide, with the general public reaction to 'Russia' likely to be one of the determining factors. 'China,' as in the case of the other films in the 'Why We Fight' series, will not only be used for training purposes but will also be exhibited in the nation's war plants.

Most of the editing on 'China,' which, like 'Russia,' is a full-length feature, was done by Col. Litvak on the Coast, during the absence of Col. Capra, who returned to this country last week after several months overseas working jointly with the British Ministry of Information's pix division on the film depicting the Allied victory in the closing stages of the Tunisian campaign. Capra flew to the Coast over the weekend.

60 Hours Away From Your Furthest Market!



POST-WAR SHOW BUSINESS

Theme of the 38th Anniversary Number of

VARIETY

To Be Published Late in December

When Peace comes—

Films will be flown for simultaneous premieres in Cairo, Moscow, Bombay and Shanghai.

It will not be unusual for American bands to make overnight hops from New York to London; San Francisco to Honolulu, and on to Brisbane, Australia.

Commercial radio will be international in scope and market.

Personalities will book personal appearance tours that will span the globe, with even less layoff than now entailed in a jump from Baltimore to Chicago.

The sky has no barriers and show business will have no time limits.

154 West 46th Street, NEW YORK 19
54 West Randolph Street, CHICAGO 1

VARIETY

1708 North Vine Street, HOLLYWOOD 28
8 St. Martin's Place, Trafalgar Square, LONDON

D. C. An Example of B.O. Generosity To Service Men But Tax Slugs Go On And Film Biz Doesn't Fight Back

Washington, Nov. 23.

Cutrate admissions in the downtown Washington theatres make a substantial contribution to servicemen. For instance, on 'Let's Face It,' the Earle played to 52,000 customers, of whom 17,000 were men in uniform at 29c. At Loew's Capitol and Palace the weekly ratio of servicemen runs to 40%. In the case of the Earle it reduced the admissions on the Bob Hope feature to five full days, since 17,000 represented capacity of the house for two full days. In round numbers it means that the Washington downtown theatres have indirectly cut their grosses at least $300,000 per year, the savings going to men and women with the colors. In addition, all theatres give to the Variety Club hut a quota of free passes weekly. Other communities have made similar concessions, besides giving full service to every government demand—and they are many. Yet, despite this Congress slaps a 100% increase in amusement taxes and brings in a gag rule which prevents members on the floor from fighting it.

On Capitol Hill they assert that the motion picture industry is the most impotent of all business groups. No effort is made to organize the thousands of small exhibitors to fight oppressive taxes, and there is no authorized spokesman in either House or Senate to fight for the cause.

Every other industry affected by the new tax bill has its professional lobbyists who apply pressure where it will do the most good. The pix biz, however, pussyfoots, seems to be afraid to take an affirmative stand and lead the remonstrants. With some 15,000 small exhibitors affected by this tax increase spread all over the country and in every community, the industry could exert an influence that would make Congress sit up and take notice, it is felt even here. Under the gag rule of the House, with only committee amendments considered, the fight against the tax must now be transferred to the Senate Finance group, with little hope of a compromise plan or victory.

UNIV., LOEW'S DEALS LEAD OFF SEC REPORT

Philadelphia, Nov. 23.

Film stock activity, as well as securities in allied show biz industries, were comparatively quiet, according to monthly report of the Securities and Exchange Commission, issued here the past week.

Paul G. Brown, of Boca Raton, Fla., reported the acquisition of 3,000 shares of Universal Pictures Co. $1 par common in exchange for stock of the old Universal Pictures Co., Inc. Brown, a Universal director, also reported holding 13,600 common voting trust certificates.

Other activity in Universal stock reported was the sale of 1,400 voting trust certificates by Daniel M. Sheaffer of Philadelphia, leaving him with a total of 18,700 shares of the security.

Loew's, Inc., added 296 shares of Loew's Boston Theatres, making its total of Boston stock 120,010 shares.

William F. Whitman, New York, reported the sale of 30 shares of Keith-Albee-Orpheum 7% cumulative converted preferred.

Activity in radio stocks included the sale of 1,000 shares of Columbia Broadcasting System $2.50 par Class A common by Isaac D. Levy, vice-president of WCAU and a director of CBS, leaving him with a total of 38,876. Levy also reported holding 21,380 shares of CBS Class B common.

Sheehan Set to Go

Winfield R. Sheehan, east several weeks discussing the picture he will make based on the life of Capt. Eddie Rickenbacker, left for the Coast Saturday night (20) to prepare for immediate casting of the film for 20th-Fox release. The script has been finished.

He postponed departure in order to attend the affair of Picture Pioneers Friday night (19), accompanied by Rickenbacker.

Breather for Alan Ladd

Hollywood, Nov. 23.

Paramount postponed the start of 'And Now Tomorrow' to Dec. 13 to give Alan Ladd time to recuperate from the illness which caused his medical discharge from the Army.

Picture will be directed by Irving Pichel and produced by Fred Kohlmar, with Loretta Young as femme co-star.

'Superman' Pix-Radio Bally to Hypo Physical Fitness, Curb Vandalism

Plan by the U. S. Government to help fight kid delinquency through show biz mediums is now being put into effect through the National Committee on Physical Fitness, which is setting up program via radio and films to get juves interested in sports. Keynote to the campaign, which is slated to tee off in the near future, is approach by Govt. officials to producers of 'Superman' program, with the idea of using the fictional figure as the bellwether about which the 16-year-olds will be sold the idea of turning from the streets to the gyms and sport fields.

Through the radio program, kid listeners on 214 stations, and buyers of the comic books, figured to be around 3,000,000 a month, and through a series of shorts that are being planned for shooting on the Coast, heads of the Physical Fitness program figure that youngsters can be sold the idea. It's also figured that present setup will cue a postwar plan that will help turn kids' minds toward building bodies, with Govt. reps contemplating a long term campaign via radio and films, after the impetus gained by 'Superman' wears off.

Government officials got the idea of using show biz mediums when they saw the job being done by 'Hop Harrigan,' another juve show, in recruiting lads for the Army Air Cadet service to the tune of 1,000 a month. Committee on Physical Fitness, to tie in the mediums of film and radio, have approached several film companies to do pix on the subject, including 'March of Time,' which will probably do a followup to the recent 'Juvenile Delinquency.'

Coast pictures being planned under the committee's guidance, through Don Ameche, as chairman of the subcommittee on promotion, are four or five short subjects dealing with such things as 'How to Play the Game' and 'Are You Physically Fit?'

Although not under Government authorization, National Broadcasting Co., is contemplating airing, in the near future, a series to combat jive delinquency, in cooperation with the National Youth Organization. Latter group is made up of 14 youth organizations, ranging from the Junior Chamber of Commerce to the Y.M.C.A.

TSCHAIKOWSKY MAKES GOOD; WB BIOG PIC

Hollywood, Nov. 23.

Life of Tschaikowsky, Russian composer, will be filmed by Warners with Henry Blanke producing and Robert Milton working on the script.

Milton came to Hollywood several weeks ago to direct a Tchaikowsky picture for Vincent Youmans as a United Artists release, but the deal fell through. He is now negotiating with Warners to direct as well as script the film.

Fox Execs to Coast

Tom Connors, 20th-Fox v.p. in charge of distribution; William Kupper, general sales manager; Hal Horne, advertising-publicity head, and Chas. Schlaifer, advertising department chief, are scheduled to leave New York for the Coast today (Wed.).

Spyros Skouras, 20th-Fox prexy, left N. Y. for Hollywood last Sunday (21).

N. Y. home office execs are to huddle with Joseph M. Schenck, Darryl F. Zanuck and Harry Brand.

Studio Contracts

Hollywood, Nov. 23.

Laraine Day renewed by Metro.

Jeanne Newport's minor contract with Charles R. Rogers approved by court.

Dolores Moran's option lifted by Warners.

Helena Sorell signed as drama coach by Vanguard Films.

Norman Z McLead's option picked up by Metro.

Ruthe Brady drew player ticket at Metro.

Vera Hruba Ralston's player pact renewed by Republic.

Stan Johnson, studio scenic artist, inked actor contract at Metro.

Bill Edwards' player option lifted by Paramount.

Kim Gannon and Walter Kent signed as songwriting team at Republic.

Celia Travers' player option picked up by Metro.

Ruth Warrick signed to make two pictures annually for seven years at RKO.

Virginia Patton's player ticket renewed by Warners.

Joe Kirk, nitery singer, signed by Universal.

Jimmy Wakely signed by Columbia for singing roles in eight westerns.

Elaine Riley, former Powers model, renewed by RKO.

Jimmy McHugh and Harold Adamson signed as songwriting team at 20th-Fox.

Phil Drake, wounded in action as a Marine, drew player contract at RKO.

Jean Wallace, wife of Franchot Tone, resumed her player pact at Paramount after a year out for motherhood.

Renny McEvoy inked player pact with Cecil B. DeMille.

Indies Big Factor In Theatre Bldg. Plans Postwar; Renovating

Important part of new theatre construction (entirely new operations in new sites) after the war will be undertaken by independent circuits and indie exhibs.

A large portion of post-war building in picture business is expected to be for replacements, improvements and modernization of present houses.

Exhibitors are already starting to complain about the need for replacing fixtures, equipment, renovation, etc., but are waiting for the conclusion of the war because it is difficult or usually impossible to get needed materials.

Indications now are that Trans-Lux will resume the original theatre expansion program which was halted by the depression. However, there seems small chance of definite steps being taken until hostilities cease. Trans-Lux is adverse to making any property deals or starting theatre construction plans at wartime prices, but plans to be ready to go ahead rapidly as soon as war ends.

In many of these theatre projects, exact number of which has not been decided, rear-screen projection (an exclusive Trans-Lux project) will be used both as an economy measure and to take advantage of existing buildings.

Philly OPA OK's Extra Gas for Service Dates

Philadelphia, Nov. 23.

The Philly OPA office last week ruled that hereafter all actors and musicians who play service dates shall receive extra gasoline rations needed to fill these engagements.

Word was sent to the American Guild of Variety Artists that entertainers wishing more gas should bring letters of verification from service organizations to their rationing boards. The OPA also instructed ration boards to allow added gas allotments to volunteers transporting entertainment to servicemen in hospitals in this area.

Mister, You're Typed

Hollywood, Nov. 23.

Universal assigned Reginald Le Bord to direct its second Inner Sanctum mystery picture, 'Weird Woman,' as a result of his work on the first of the series, 'Calling Dr. Death.'

Oliver Drake produces, with Lon Chaney, Jr., in the star spot.

Rodgers Warns Mpls. Exhibs of Dangers From Unrest; His Milw. Speech by Proxy

Minneapolis, Nov. 23.

Illness of W. F. Rodgers, Metro sales head, is delaying a scheduled conference between him and Donald Guttman, president of North Central Allied, Twin City independent exhibitors' organization, and other independent leaders for a discussion of various grievances. Rodgers took sick following a luncheon given by him for Minneapolis and St. Paul exhibitors when he stopped over here en route east from the Coast. He is confined to his hotel room with a bad cold.

At the luncheon the M-G-M sales manager slapped Guttman for giving publicity to a telegram to him declaring, in effect, that North Central Allied was up in arms because of alleged punitive action against Guttman in reprisal for the latter's North Central Allied activities and 'also accusing him and his company of everything else under the sun.'

Rodgers said he resented the North Central threat of 'drastic action if the reprisals do not cease' and the condemnation of M-G-M before affording him an opportunity to be heard. When the story was given to the trade press here by North Central Allied, however, Metro was not mentioned. Unnamed 'companies' were charged with the reprisals against Guttman who is general manager of the Harry Dickerman circuit of theatres and apparently encountering difficulty in making film deals.

Rodgers told the exhibitors that their greatest danger was not from distributors, but from threatened legislation. He pleaded for a better 'understanding' among exhibitor organizations themselves and with other branches of the industry. There is still far too much unrest in the industry and Washington doesn't know what to think when different industry voices tell it the exact contrary, he declared.

Exhibitors must not absorb the new admission tax—the Government doesn't expect them to, Rodgers asserted. He feared that some may attempt to do so and warned that 'chaos will follow' if that occurs. 'The tax problem is a grave one,' he asserted.

Rodgers' Viewpoints

Declaring that 'we can live with it,' if the the new consent decree outlines rules of business that are practical and workable, and that divorcement might have been desirable 15 years ago but if enacted into law today would effect little change in the operating structure of the business, William F. Rodgers, v.p. in charge of sales for Metro, wrote a speech, not delivered by him due to illness, for the annual convention of the Independent Theatre Owners of Wisconsin and Upper Michigan, held at Milwaukee last week. Due to illness, H. M. Richey, assistant to Rodgers in charge of exhibitor relations, flew on from N. Y. to deliver the speech.

Rodgers arrived east yesterday (Tuesday) but will probably be confined to his home for several days, suffering from a heavy cold. As result of his illness, the Metro sales meeting scheduled for Chicago next Monday (29), has been postponed until Dec. 6, according to Ed Saunders, assistant general sales manager.

In the speech Rodgers had prepared to deliver personally at Milwaukee, outlining policies of Metro among other things, he had the following to say, in part about divorcement:

'Divorcement as a cure-all for the ills of the industry is as antiquated as a porous plaster. I have never believed that the label on a theatre guaranteed fair trade practices and if I am to believe independent exhibitors who have had the actual experience, they prefer affiliated competition to the sometimes ruthless and ill-advised competition of independent chains. This is the testimony of hundreds of independent theatre owners and I am convinced that today, if a poll were taken of exhibitors as to their preference, it would overwhelmingly swing to affiliated competition...

'Fair trade practices that will apply the same rules to every operating theatre is, in my opinion, a much more intelligent approach to the problem, and divorcement in and of itself will do little more than make an unfortunate experiment with definite injury to the patient.'

Travis Leaves WPB

Hollywood, Nov. 23.

Mervin Travis resigned as chief of Hollywood unit of Motion Picture and General Photographic Section of the War Production Board after 15 months. Successor will be Warren Doane, currently working as second in command under Harold Hopper in Washington.

After Jan. 1, Travis will join Smith & Aller, west coast distributors of DuPont film.

Goldman Vs. Distribs Trial Ends Abruptly (23); No Evidence in Defense

Philadelphia, Nov. 23.

Case of William Goldman against Warner interests and other major distributors ended suddenly today (Tues.) when the defendants in the $1,350,000 anti-trust suit told Federal Judge William H. Kirkpatrick that they would not offer any testimony in defense. The judge then ordered that both sides file briefs and answers within three weeks, at which time he will set a date for oral arguments.

Defense attorneys indicated they had taken this step in the belief that Goldman had not made out his case charging them with conspiracy. Goldman and his attorney, however, were jubilant, feeling that the defendants feared placing witnesses on the stand to be subjected to cross-examination by William A. Gray, sharp-tongued attorney for Goldman.

Goldman's suit is based on the inability to obtain films for the Erlanger theatre, which he leased more than two years ago at an annual rental of $12,000. He charged that the Stanley-Warner circuit and major distributors have entered a conspiracy to freeze him out of firstrun product.

William A. Gray, attorney for Goldman, announced to the court on Wednesday (17) that he rested his case following the completion of testimony by Goldman, the only witness. Gray's action came unexpectedly and caught attorneys for the defendants flatfooted. They asked for a recess until Friday.

At that time they decided they would not offer any defense, on the grounds that Goldman had failed to

(Continued on page 34)

McMARSH'S TERM AS ARBITER EXTENDED

The term of office of former Judge Robert McMarsh, as a member of the three man Appeal Board of the Motion Picture arbitration system was extended on Friday (19) by Judge Henry W. Goddard until January 31, 1944 in N. Y. federal court. Judge McMarsh's term would have expired Saturday, Nov. 20.

In recommending the extension, Robert L. Wright, Special Assistant U. S. Attorney General, in charge of the movie litigation for the anti-trust department said, 'the Government is now in the midst of negotiations which may or may not be concluded successfully,' and added, 'We have no intention to move to have the decree set aside.'

Wright further said, 'arbitration has become a permanent part of the consent decree' and that the Government would be in a better position as to the decree's future at the expiration of the term.

Attorneys for all film companies, parties to the consent decree' were represented. No opposition was made to the extention of Judge McMarsh's term, which will now end concurrently with terms of George W. Alger, chairman and Albert W. Putnam, two other members of the board on January 31, 1944.

Judge Goddard in granting petition said 'It seems to me that it is the right thing to do. I take it that it meets with the approval of all parties concerned.'

No action was taken with respect to the consent decree itself, which expired on Saturday (20). The decree will continue in force, however until the termination of negotiations now in progress between Government representatives and major film companies.

20TH RENTALS UP WITH 'A' PIX

Mex Producers Resent 'Intrusion' In Their Pic Industry By Americans

Mexico City, Nov. 23.

UA's entry into the Mexican pic business via pact with La Azteca to distribute its wares is not sitting very well with Mexican producers.

Jesus Grovas, president of the National Cinematographic Industry Chamber and also an important producer, has said in discussing the UA-La Azteca transaction:

'There are two things to be considered in this matter. One is American capital. The other is the American government in its relation to the Mexican picture industry. In the latter is the Good Neighbor policy, without any intent to hand over the Mexican picture industry to American investors. But the American producers and distributors seem to desire to become associated with out industry not to assure its prosperity but to dominate it for the benefit of American production.'

Grovas, who a few years ago was assistant Paramount manager here before he went into business for himself, said that the Mexican film industry has been able to develop itself, representing as it does now an investment of $100 million (Mex) with a potential annual production of 70 pix worth $30 million (Mex), that 'we are now sufficient unto ourselves and frankly we don't consider it convenient to stretch forth the hand to foreign distributors for our pictures.'

He added that now that the Mexican pic industry has more than gotten on its feet there is an interest by foreign capital to invest in this business.

Producers don't seem to mind American distribution of isolated Mexican pix but are irked by such biz en masse.

PIERSON GETS DIRECTOR CONTRACT FROM 20TH

Hollywood, Nov. 23.

Arthur Pierson, co-author of 'What's Up?' on the New York stage, signed a two-way contract as writer and director at 20th-Fox.

First Hollywood chore is 'I Married a Soldier,' in which he is aiding Otto Preminger with the script and may function later as dialog director.

Lift Limit on Sets For More Than One Picture

Hollywood, Nov. 23.

Partial easement of the government's $5,000 limit on new building materials for the construction of studio sets was clarified by Harold Hopper, chief of the motion picture and general photograph section, War Production Board, at a meeting of purchasing agents representing 19 production companies.

Under the new regulations, Hopper explained, the lid will be lifted only when the set is built for permanent use or for more than one picture. For single films, the old rule stands.

Par Pact for Paxinou

Hollywood, Nov. 23.

Paramount handed a two-picture contract to Katina Paxinou, Greek actress who played Pilar in 'For Whom the Bell Tolls.'

New pact is in addition to a previous commitment for 'Tomorrow's Harvest,' which the player had to pass up on account of illness.

Cummings' Three-Plyer

Hollywood, Nov. 23.

Three-way contract as director, writer and dialog director was handed Hugh Cummings by 20th-Fox.

Uppage was the result of Cummings' recent chore as dialog mentor on 'The Sullivans.'

Eyeing Mex Prod.

Hollywood, Nov. 23.

Film industry in Mexico is expanding so fast that many of Hollywood's producers and directors have gone south of the border to negotiate with Mexican capitalists on making two-language pictures, in Spanish and English, for world distribution.

Production costs are much lower in Mexico than in Hollywood, chiefly because of the differences in labor.

New Staffs, More Theatre Fires

Increase in the number of picture theatre fires in recent weeks is attributed to breakdown of equipment coupled with green help available, according to industry checkup. Number of men called to the colors has caused a heavy turnover of employees in all theatres, with young, new help not as efficient as veterans in checking all angles in theatre's operation. Failure to get needed equipment as fast or at all also is blamed on war conditions.

Another factor is the hoodlum element getting into theatres and trying pranks with matches and cigarets.

Report from Toronto on the film exchange blaze shows that all vaults withstood fire excepting the Regal Films, Ltd., which handles Metro pictures in Canada. All booking records are intact for eight U. S. major companies. Little damage was reported excepting from water. Cause of blaze is not certain.

Fire Doesn't Scare 'Em

Minneapolis, Nov. 23.

Fire that flared in a storeroom of the Brynwood, indie nabe, and

(Continued on page 16)

STUDIOS SPEED OSCAR CANDIDATES TO SCREEN

Hollywood, Nov. 23.

Turning into the home stretch, three major studios are putting spurs to four Academy Award entries, on the theory that last-minute candidates are remembered most vividly by Oscar balloters. Slated for December releases are 'Madame Curie' by Metro, 'The Song of Bernadette' by 20th-Fox, and 'Destination Tokyo' and 'Desert Song' by Warners.

Paramount, meanwhile, is depending on an early starter, 'For Whom the Bell Tolls.'

Chet Morris to Do Script By Ralph Graves

Hollywood, Nov. 23.

Third starrer for Chester Morris under his contract with Pine-Thomas will be 'Double Exposure,' written by Ralph Graves, former film star and now a scripter.

Other two pictures on the Morris schedule are 'Tenderloin' and 'Hell's Afloat,' both in preparation for early filming.

Wilby-Kincey Divvy Due

With business in North and South Carolina reportedly bigger during the past year than before, expected that a dividend will be declared at the annual meeting of the board of directors of North Carolina Theatres, Inc., Wilby-Kincey-Paramount company covering both states, slated to be held Dec. 1 at Charlotte, N. C.

While some towns have not been so good, the increased business in defense and army camp areas has been sufficiently large to offset the deficit for creation of a higher average.

Leon Netter of the Par h. o. and a director of N. C. Theatres, will attend the Charlotte meeting.

NEAR $1,000,000 WEEKLY IN U. S.

By MORI KRUSHEN

Simultaneously with its approximately two-year-old policy of concentrating exclusively on high-budget product, 20th-Fox domestic distribution receipts are now reported hitting an all-time company high of close to $1,000,000 weekly some weeks. This figure is not as yet being attained regularly since only a small proportion of the expensive pictures under the $40,000,000 production budget for 1943-44 are in release, but the total for the fiscal year ending Dec. 31, 1943, is likely to be around $46,000,000 to $47,000,000.

The increase in 20th-Fox rentals is regarded mainly as resulting from the tremendous increase in the cost and number of 20th-Fox high-budgeters since Spyros Skouras became president of 20th-Fox with Tom Connors as v.p. in charge of world-wide distribution.

At the same time, it is understood that rentals from foreign distribution this year are running around $100,000 weekly higher than last year, reflecting the improvement in product and rentals in the U. S. market last season. Estimates are that 20th foreign revenue will reach from $25,000,000 to $26,000,000 for the year ending Dec. 31, 1943, around $5,000,000 over the previous year.

Twentieth-Fox domestic rentals, for the year ending Dec. 31, 1942, at close to $41,500,000 represented an increase of around to $10,000,000 over the previous year.

Changes in 2 Years

Far-reaching changes in company production policies came into effect about two years ago. Prior to the 1940-41 season the 20th-Fox production budget ran around $18,000,000 annually. For 1941-42 a budget of $25,000,000 was approved. For 1942-43 the budget was increased to $29,000,000. The current 1943-44 studio budget is for approximately $40,000,000, representing an increase of around 125% in negative investment over a comparatively short period.

Policy changes came into effect, from accounts, when Skouras and Connors suggested greater flexibility in production. Previously, 20th would have some six pictures designated as 'A' product, about 18 as borderline 'A' pictures and around 24 in the 'B' category. Having then sold its entire product to exhibitors in advance, and operating on a fixed overall budget of around $18,000,000, the budgets for some pictures would be cut if the cost on others exceeded original schedules.

Connors, it is understood, held view that borderline 'A' pictures could not be sold for 'A' prices, and also contended that exhibitors would be ready to absorb more better pictures, if they were made, even if they were to be sold at higher prices.

These recommendations, including provision for higher budgets and elimination of 'B' category films, were reportedly presented to Joseph M. Schenck and Darryl F. Zanuck who approved.

Company execs felt that exhibs would welcome additional sources of 'A' product since they would be assured of a wide instead of a limited source of this type of film. In this way, also, higher negative costs could prove a sound investment.

Taken into consideration at the time was the custom of exhibitors to buy on an average basis. Film companies were, of course, influenced by the total rentals and were obliged to budget their product in accordance with anticipated grosses. The decision to revise this sequence of events, an experiment by 20th in first producing costlier negatives and then getting a sufficient return to justify the additional expenditures, led to the complete elimination of low-budget product within the two-year period.

Mono Nixes New Capital

Offer of an eastern syndicate to buy into Monogram pictures for around $1,000,000 has been rejected by the company's board of directors.

Plan of the syndicate was to issue preferred shares, convertible into common stock, as part of the buy-in.

Exhibs Voluntarily Go Single Bill On Top Pix; Use 2-Reelers to Fill

What amounts to the millenium—or, in other words, voluntary action on the part of innumerable exhibitors to veer away from the double-bill policy they have tenaciously clung to for years—has in the very recent future began to show signs of getting here, with many houses dropping associate features when they have outstanding pictures booked. This includes not only larger runs, but many that are in the low-range grossing brackets and play films considerably late.

Not only has the increased length of top features contributed to this condition, but, also, the added draught value of many pictures now placed on the market which do not need a secondary film in the 'B' category to go with it. Also, it's pointed out, the 'B' features now available are in smaller number than in prior years while releases on all distributor counters are fewer in number, regardless of classification.

What many exhibitors are doing is to buy a top feature and sign up for two-reel shorts, plus some other filler, in order to attain a program that will enable suitable turnover. This is working out satisfactorily, according to figures reaching the distributors, and, in time, may cut down the high percentage of double-billers, providing the filler product doesn't smell. The latest available figures are that about 55% of the country's theatres were dualing. By the end of the war this may be sharply reduced due to the product situation.

Salesmen, who have something of top value to sell, are lending their efforts in trimming the double bill policy by doing their best in getting single-feature dates on the pictures. This often is to the advantage of the exhibitor when a really fine picture comes along since his overhead does not include an associate feature that's bought flat, whereas in other cases with many pictures running two hours or more, various exhibs are inclined to swing away from duals on certain engagements in order to get turnover.

Big Splash Indeed

Hollywood, Nov. 23.

Biggest splash in years at Metro is the water ballet in 'Mr. Co-Ed,' with 50 swimmers in the tank at one time and John Murray Anderson as submarine dance director.

Cast in the Red Skelton starrer was augmented over the weekend by 11 trained aquagals, Kay Adell, Blanche Ames, Colleen Bisson, Jean James, Betty Mills, Doris Munyon, Elinor Skube, Gwen Spaulding, Margaret Thompson, Florence Warner and Martha Winter.

AFM Vs. Films After Disk Cos.?

The American Federation of Musicians announced its intentions Saturday (20) of tackling the film industry as soon as it winds up its fight with the recording and transcription companies. Notice was given by Joseph A. Padway, general counsel of the American Federation of Labor, representing the AFM, at the War Labor Board hearings in New York of the disc companies' dispute with the union.

Padway made this statement when attorneys for RCA Victor and Columbia Recording asked why the record and transcription business was being singled out by the union in its fight to help musicians purportedly thrown out of work by the introduction of mechanical recording devices. What about the film companies, they asked?

To which Padway replied, 'To start a fight now with the film companies would be disastrous, but when we feel we can take on the movies, we will.' He pointed out that the AFM had only $1,500,000 in its war chest, which was insufficient 'to open a second front against the motion picture industry. When a second front is convenient, we will start one.'

PAR'S COSTLY 'LADY' AT REGULAR PRICES

Although one of the costliest pictures Paramount has ever made, running around $2,700,000, 'Lady in the Dark' will be made available at regular scales, not at the 70-30 terms which apply for 'Bell Tolls,' Par has decided. It will be sold singly, however.

Following a world premiere in Los Angeles early in February, immediately after it that will go into the N. Y. Paramount, followed in turn by a large number of eastern bookings. The N. Y. Par has 'Lady' pencilled for 10 weeks and is setting up future bookings accordingly.

No Draft Worries Here

Hollywood, Nov. 23.

Two male featured players have been signed by two studios with the assurance that they will not be drafted until World War III.

Paramount handed a pact to Roland (Slugger) Troxel, a four-year-old Arizona cowboy, and RKO signed a veteran, Michael Barnitz, who made his screen debut two years ago at the age of one and is doing a comeback.

Rita Spares a Tinter

Hollywood, Nov. 23.

Merle Oberon-Paul Muni co-starrer, 'At Night We Dream,' originally slated as a black-and-whiter, will be filmed in Technicolor by Columbia.

Shift makes four tinters on the studio's shooting program, with Rita Hayworth starring in the other three.

STUDIOS KEEP ONE EYE ON HEADLINES

Hollywood, Nov. 23.

Paul Malvern has 'Queen of the Nile' ready for shooting at Universal but probably will hold it back temporarily to film another Maria Montez starrer, 'Flame of Stamboul,' backgrounded in Turkey where flames of war are likely to break out any moment.

Meanwhile, Malvern has shelved a tale of Kashmir, owing to unsettled political conditions in India.

Fellows, Hempstead To Split Up RKO Toppers

Hollywood, Nov. 23.

Robert Fellows shares top productions on the 1944-45 RKO program, with David Hempstead, who formerly was the studio's only producer of 'A' product.

Among the high budget films on Fellows' slate are 'Spanish Main,' in Technicolor, 'Heavenly Days,' 'The Marine Raiders,' currently in work, and a future Frank Sinatra musical. Hempstead, with three 'A' films still to make for the 1943-44 schedule, is preparing 'Prodigal Women' and 'The Light Fantastic,' a Bing Crosby starrer, for the next season.

Knows Where He's Going

Hollywood, Nov. 23.

Star spot in 'Where Do We Go From Here?' 20th-Fox musical goes to Michael O'Shea, following his work in 'The Eve of St. Mark' on the same lot.

Stanley Prager, O'Shea's comic foil in the stage and screen versions of 'St. Mark,' gets a like role in the new picture, to be produced by William Perlberg from script by Morrie Ryskind.

SENSATIONAL

3RD WEEK AT TWO B'WAY THEATRES...

TERRIFIC OPENINGS IN FOUR OTHER CITIES!

"THE NORTH STAR" retains New York box-office lead for THIRD WEEK as TWO theatres play to bulging capacity—the New Victoria, with reserved seat-$2.20 top policy, and the RKO PALACE, continuous.

SAN FRANCISCO blasts through with tremendous opening and follow-up business, twice daily at $1.65 top . . . as WASHINGTON, CINCINNATI, and BUFFALO report smash openings and boom business.

That's why smart theatre operators are contacting RKO this minute to negotiate contracts for runs at regular admissions!

SAMUEL GOLDWYN'S *Greatest Production*

THE NORTH STAR

Directed By LEWIS MILESTONE

Original Story and Screen Play by LILLIAN HELLMAN

RELEASED THROUGH RKO RADIO PICTURES, INC.

. . . GIVE WAR BONDS FOR CHRISTMAS . . .

'Incentive' Theatre Passes Now A Sizable Racket in Detroit

Detroit, Nov. 23.

Theatre managers here are getting disturbed by the increasing requests for passes as a reward for industrial incentive programs with mounting evidence that chiseling is starting to rear its ugly head.

While the theatres here have been highly cooperative in this highly industrialized war-production center in handing out passes, and no manager wants to be placed in the position of appearing unpatriotic, the growing demands threaten to make some nights largely a paper affair with evidence that there is plenty of 'free admission' stuff sheerly for selfish purposes.

Both legitimate and pix houses have the feeling that industrial plants are starting to play them off against each other in the request for passes. The unions and self-starting groups have been sidling up to the managers here, pointing out what the fellow down the street is doing, and then following it with a request for a large number of passes—they even ask 'season passes'—which are supposed to go to war workers who think up production short-cuts or as a cure for absentee problems.

For another thing, the plants, unions and officials take the bows for the theatre parties and increase the idea that the Detroit theatres can be tapped at any time for oaklies. The more passes handed out, the more the precedent is established by which less important groups and ventures cut in for similar recognition. Some managers have evidence that the passes never get any farther than the sponsors of the big patriotic ideas.

Typical case here was that of the manager of one downtown house, who has been liberal to patriotic ventures, and after letting a big party into his house as an industrial reward, spotted most of the sponsors in the attending group and later found them all in the bar next door paying 60c and 75c for drinks.

'They didn't ask the bar proprietor to reward them with free drinks,' he pointed out.

The patriotic pass program in Detroit probably is due for a rapid trimming down with theatre managers here getting together to put a curb on the abuses that have entered in through their attempts to be cooperative with the war effort.

Mull Choice of Filmite On State Dept. Liaison

Proposal to have a representative for the film industry in the State Dept. is reported to have passed the talk stage this week, with only the selection of an impartial man for the post now remaining. Understood he would represent the picture business much the same as Nelson Rockefeller already is looking after interests of Latin-American affairs in the department.

George Canty, who formerly represented the U. S. Commerce Dept. in Europe, has been mentioned for the post as has F. W. Allport, representative of the Motion Picture Producers & Distributors Assn., in Great Britain. Allport denied that he would take the post, even if offered, stating that he expected to return to London in due time. Allport has been in N. Y. for a couple of months recuperating from a serious illness.

Idea of having a special representative conversant with picture industry problems in the State Dept. is to have such a man constantly on the job so that matters of tariffs, duties, etc., could be expeditiously handled and with full consideration for film business affairs.

Product Deals

'Women in Bondage,' new Monogram feature on the Nazi treatment of women inside Germany, opens day-date in some 10 Wisconsin theatres starting Dec. 9. Picture tees off at the Wisconsin, Milwaukee, and gets under way same week in nine other houses.

Harry Thomas, Mono eastern sales chief, and Charles Trampe, Milwaukee sales manager, set the deal.

Carl Leserman set United Artists reissues with four circuits in metropolitan N. Y., 'Hamilton Woman' and 'Trade Winds' being the pix. Loew's starts playing the pictures Dec. 7. Other chains booking the reissues are Skouras, Century and Randforce.

Pa. Censors Chop 'Battle Of Russia' Scenes As 'Indecent,' 'Too Gruesome'

Philadelphia, Nov. 23.

The State Board of Censors has chopped 30 feet, running 22 seconds, out of the Army-made film, 'The Battle of Russia,' now being distributed by 20th-Fox. According to Mrs. Edna R. Carroll, chairman, the clipping took place because of alleged 'indecency' in the particular scenes which comprised a shot of the victims of Nazi butchery, and a shot of a group of hanging corpses. Mrs. Carroll said the first scene revealed the sex of the victims and the second was 'too gruesome' for adolescent and child audiences. Under the Pennsylvania censorship code, bodies must be fully-clothed—presumably even when those bodies belong to hanging corpses.

The Pennsy board was under attack by liberal groups for its chopping of Russian-made pix before the Soviets entered the war on our side. These deletions often were made on the ground that the pix were 'propaganda.' The new clipping is the first since the Russians came in.

FILMS' DUAL DRIVE FOR DIMES, 4TH LOAN

Motion picture industry will stage a 'double-feature' drive for the first time when the March of Dimes' (Jan. 24-30) and Fourth War Loan (Jan. 18-Feb.15) campaigns are launched.

Si Fabian, chairman of the theatres division of the War Activities Committee, and Nicholas M. Schenck, chairman of the March of Dimes committee, explained that every effort was made to avoid the overlapping of dates but that the calendar and the war permitted no changes.

A report on the industry's efforts during the Third War Loan, meantime, was presented to N. Y. State Governor Thomas E. Dewey by J. Myer Schine last Friday (19) at the executive mansion in Albany.

Dewey told Schine, who was the WAC exhibitor chairman for upper N. Y. state, that he was deeply impressed by the industry's contribution to the success of the drive.

To Examine Ritchie In Levey's $500,000 Suit

The examination of Norman V. Ritchie, v.p. of Monogram Pictures, in connection with the $500,000 damage action instituted by Arthur Levey, for alleged breach of contract is scheduled for Dec. 16, according to a stipulation signed by Federal Judge Edward A. Conger in N. Y. last Monday (22). In addition to Mono, co-defendants are Pathe Pictures, Ltd. of England, William Gell, its manager, and W. Ray Johnston, president of Mono.

Under an agreement made with Monogram, in 1936, it is alleged that the plaintiff was to receive five per cent of all money received by Monogram from the distribution of its films by Pathe of England for five years, subject to extensions.

Levey charges that as a result of a conspiracy between the defendants, a new agreement was made in 1941 for five years which deprives him of his commissions.

Levey is asking $225,000 damages and the balance represents services based on the arrangements negotiated by the plaintiff.

WB Suspends Morgan

Hollywood, Nov. 23.

Dennis Morgan drew a suspension from the Warners payroll for spurning a role in 'Cinderella Jones.'

Picture, slated to roll in two weeks with Joan Leslie as femme star, will be delayed until the studio finds a suitable substitute.

GREER'S 'MRS. PARKY'

Hollywood, Nov. 23.

Next for Greer Garson at Metro is Louis Bromfield's 'Mrs. Parkington.'

Leon Gordon produces.

Split in Minn. Exhib Ranks Seen As Result Of New Steffes Moves

Minneapolis, Nov. 23.

A split in the ranks of this territory's independent exhibitors looms in consequence of the decision of W. A. Steffes to organize a unit of national Allied States here. The new body will be in competititon with the recently organized North Central Allied, which now comprises the bulk of Twin City independents along with some out-of-town theatre owners. North Central Allied is not affiliated with Allied States Assn.

There also is the Northwest Allied which has been in a process of liquidation and which was expected to merge with North Central Allied. It permitted its national Allied States affiliation to go by the boards through delinquency in national dues.

Steffes says he himself will head the new unit which, he announced, will not concern itself with film prices, but, instead, will devote itself to efforts to safeguard the industry against 'outside attacks, taxes and unjust legislation.' Members, he said, 'will have to run their own theatres.'

Back in the harness after a long illness, Steffes, who owns the World theatre here, was an independent leader and national figure for many years. He was one-time national Allied States president, a long-time director and a former Northwest Allied president. W. F. Rodgers, M-G-M sales head, at a luncheon for exhibitors here last week, singled him out for a tribute, declaring that in all their fights 'he never once hit below the belt.'

PARAMOUNT'S FARLEY ON POST-WAR LITERATI

Chief speculation in England now in the literary and playwright field concerns what the Continental writers will turn out after the war, according to Frank Farley, Paramount's production representative for Europe, who is in N. Y. for the first time in eight years for confabs on production and story matters. Farley, who arrived last Thursday with his wife, formerly Paris editor of Harper's Bazaar, has been stationed in London for the last four years.

He said that the conviction in Great Britain is that writers on the Continent will have lots to tell after the peace is signed because of the great source of material that has been bottled up there during the conflict. He indicated that the expectation is for yarns of great feeling, as after the last World War, but that this is no insurance they would make suitable screen stories.

There is a new crop of stage talent developing in London, and there are reports that the same is true of Paris, Farley said. The British stage is booming, with many American plays successful, he explained. The book publishing business likewise has reached boom proportions despite the necessity for using small type and making the best of bad paper stock because so many book factories have been gutted out by Nazi bombers.

Farley goes to Hollywood Dec. 1 for studio conferences. He is huddling with Russell Holman, Par's eastern production chief, while east. Farley does not plan returning to England until after the first of the year.

Dinah-Whiteman-Crosby Tour Off Until Spring

Proposed tour by Paul Whiteman, Bing Crosby and Dinah Shore for the National War Fund, has been postponed because of the inability of the trio to get together at the present. They were supposed to do a series of concerts in four or five key cities, but because of previous commitments, it's now being talked about for early spring.

Trio will now probably tour for the Fourth War Loan. Abe Lastfogel, of USO-Camp Shows, is planning the jaunt.

M-G's A.M. Gabfests

Metro is holding meetings every morning at the homeoffice, attended by heads of the sales department and others concerned with distribution, to discuss pictures, selling policies, changing conditions, exhibitor problems, etc.

When he is in the east, they are presided over by William F. Rodgers, v.p. of Loew's in charge of sales.

Exhibs Declaring for Revision In Playing-Unit Setup as Result Of Shifting Trends at Boxoffice

Because of shifting trends in the performance of pictures at the boxoffice, with Mondays now often better than other midweek days, the playing-unit system of selling may become revolutionized and, in the opinion of exhibitors who buy pictures in this manner, should be cut to units of one-half.

Playing units of 10, spread over the week, with two for Saturdays and three for Sundays, with one unit each for every other day of the week, is grossly unfair now, it is maintained. Among other things, buyers feel that no more units should apply for a Sunday than for a Saturday and, in some cases, they are trying to force deals calling for a split of 2½ units for a Saturday and the same for Sunday.

It is further believed that units over the weekdays should be adjusted to conform to the difference in the performance of pictures, with possibly a Tuesday, now not as good a day as Monday, reduced to one-half, but Friday jumped as an offset to 1½ units. A Wednesday or Thursday, as well as other days, where occurring, depends, of course, on when new shows are brought in, but admitted among exhibitors that whether or not new bills are brought in on a Friday that day is of more importance because larger kid attendance is drawn (being out of school the next day), plus business people who do not go to office on Saturdays.

So far as maintenance of three units on Sundays are concerned, claimed that very often a picture will do so well on Saturdays that much of its strength is sapped for Sunday attendance; however, the Sunday playing unit is still three. This, in various spots, regardless of the fact that theatres cannot open until noon on Sundays and thus do not get in as many shows as on Saturdays.

Opinion of various exhibitors is that the playing units, based on overhead in calculating rentals to apply, should be more flexible, depending on the pictures, opening days and how a theatre owner books his product. The units are based on weekly overhead and calculated on an agreed percentage, with one-tenth for weekdays, two-tenths for Saturdays and three-tenths Sundays.

Collins Seeks Faster Shipment of U. S. Reels To Our Troops Abroad

Washington, Nov. 23.

New effort is being made here by Claude Collins, WAC newsreel coordinator, to get a higher air freight priority to fly the consolidated American newsreel to England each week. Collins has been working with the Navy and State Department on this for the past couple of months, but the situation may be helped soon because of beefs by American soldiers overseas that they see only British newsreels.

U. S. reel sometimes is held up as much as two or three weeks in transit and is old stuff by the time it reaches American camps in England, North Africa, etc. Some months ago, when the Navy took over the Atlantic Air Transport from the Army, the reel was dropped from a No. 3 to a No. 4 priority. This has caused the trouble.

Reel weighs six pounds and is a composite of the best American material. It moves to England once weekly where extra prints are made.

'The newsreels,' said Collins, 'are shown to millions of people weekly in allied and neutral countries, including American soldiers. They are the chief way in which this country can get before these people a picture of what the U. S. forces are doing in the war. When the pictures are old, they are not used, hence, we are anxious to get early distribution.'

Status Same, Says Coe On Report Resigning MPPDA

Charles Francis Coe, v.p. and general counsel for the Motion Picture Producers and Distributors of America, leaves for Palm Beach, Fla. this week-end to try a couple of cases which have come up in his private law practice. Coe is also planning on a vacation from his duties with the MPPDA.

Regarding reports that his duties with the MPPDA would be curtailed or that he might resign, Coe stated early this week that there has been no change in his status.

Coe, on first coming to New York to join the MPPDA, stated at that time that he would continue to maintain his law practice in Palm Beach and that this reservation regarding his full-time duties with the MPPDA had been approved.

Coe joined MPPDA April 1, 1942, as assistant president and general counsel. In June, 1942, he was elected a v.p.

Charges Against Levy Erased By Exhib Body

North Central Allied has retracted charges that M. L. Levy, 20th-Fox district manager, was one of a number of sales heads who took punitive and personal action against Donald Guttman, g.m. of the Dickerman independent theatre circuit, in reprisal for the latter's activities as president of the Twin City independent exhibitors' organization. In a telegram to Tom Connors, 20th sales head, N.C. had threatened drastic consequences if the alleged 'reprisals' did not cease immediately.

Advised of the charge, Levy made a flat denial and demanded a 'hearing' which the organization gave him. He was completely exonerated of the allegation that, in retaliation for Guttman's part in North Central Allied affairs, he had placed obstacles in the path of a Dickerman circuit film deal or otherwise hampered the chain or the body's president.

Following the 'hearing,' North Central Allied sent another telegram to Connors. This one stated 'it was all a mistake and misunderstanding.'

REP'S 'LISBON' PIC

Hollywood, Nov. 23.

Next production by George Sherman at Republic will be 'Lady from Lisbon,' a war play with a spy angle.

Vera Hruba Ralston and Richard Arlen are slated for top roles, starting in January.

SEPT. ADMISH TAXES $2,000,000 OVER '42

Washington, Nov. 23.

The nation's admission taxes during September totaled $16,499,395, almost $2,000,000 above the $14,694,996 for the same period in 1942, according to an Internal Revenue Bureau report issued today (Tuesday). Approximately 95% of the take came from film houses.

Although the turnstile trend for the country continues up, New York reversed the field. Collections in the 3rd Internal Revenue District (Manhattan above 23rd street) stood at $1,849,000. The figure for September, 1942, was $1,915,000.

Apparently this was due to a falling off in picture houses. If the taxes on tickets sold by the agencies reflect the situation, legit biz is more than 15% better than last year. Manhattan niteries registered solidly with $180,316, which was approximately $50,000 over the 1942 period.

2 O'Neill Plays Into Pix

Hollywood, Nov. 23.

Eugene O'Neill's censor-hooked play of 15 years ago, 'Desire Under the Elms,' will be made into a picture by William Rowland, with Robert Edmond Jones, who staged the N. Y. production as supervisory aide. Walter Huston is set for lead and shooting slated for Jan. 15 start at Pathe studios. Rowland east in two weeks to arrange for major release. Huston created the role on Broadway.

Jules Levey is filming O'Neill's 'The Hairy Ape' concurrently.

SONNY OP VERONICA

Hollywood, Nov. 23.

Paramount handed Sonny Tufts the romantic lead opposite Veronica Lake in the Technicolor filmusical, 'Bring On the Girls.'

Fred Kohlmar produces and Eddie Bracken plays the top comic role.

THE SINATRA SHOW FOR XMAS!

RKO RADIO PICTURES

Watch the Grosses Climb **HIGHER AND HIGHER**

Spitalny Ups 'Life' to Sock $60,000, Chi, 'Guadalcanal' Great 31G, 2 Spots

Chicago, Nov. 23.

Business picked up near the end of last week and gave some houses bigger totals than expected. Garrick and Apollo, day-dating 'Guadalcanal Diary,' looks like great $31,000 for two houses. Phil Spitalny's orchestra is lifting 'True to Life' to smash $60,000 at the Chicago.

'Iron Major' is strong $25,000 at the Palace. Of the holdovers, 'In Old Oklahoma' looks standout with bangup $17,000 on third week at the Woods.

Estimates for This Week

Apollo (B&K) (1,200; 50-85)—'Guadalcanal Diary' (20th) and 'Prairie Chickens' (UA). Sturdy $15,000. Last week, 'Army' (WB) five days) sixth week downtown, and 'Guadalcanal' and 'Chickens' two days, smooth $9,000.

Chicago (B&K) (4,000; 50-85)—'True to Life' and Phil Spitalny orch on stage. Smash $60,000. Last week, 'Above Suspicion' (M-G) and vaude, corking $47,000.

Garrick (B&K) (900; 50-85)—'Guadalcanal Diary' (20th) and 'Prairie Chickens' (UA). Great $16,000. Last week, 'Proudly Hail' (Par) 5 days (4th wk. in Loop) five days and 'Guadalcanal' and 'Chickens' 2 days good $8,500.

Grand (RKO) (1,500; 40-85)—'Fallen Sparrow' (RKO) and 'Gildersleeve On Broadway' (RKO). Very good $9,000. Last week, 'Top Man' (U) and 'Frontier Badmen' (U), second week downtown, neat $8,500.

Oriental (Iroquois) (3,200; 31-69)—'Footlight Glamour' (Col) and Carl Ravazza orch on stage. Nice $23,000. Last week, 'Chance of Lifetime' (Col) and Charlie Barnet orch on stage, strong $26,000.

Palace (RKO) (2,500; 50-85)—'Iron Major' (RKO) and 'Never Dull Moment' (U). Strong $25,000. Last week, 'Fallen Sparrow' (RKO) and 'Gildersleeve on Broadway' (RKO), brisk $22,000.

Roosevelt (B&K) (1,500; 50-85)—'Salute Marines' (M-G) (4th wk). Brilliant $20,000. Last week, good $16,000.

State-Lake (B&K) (2,700; 50-85)—'Rosie O'Grady' (20th) (4th wk). Excellent $26,000. Last week, healthy $25,000.

United Artists (B&K) (1,700; 50-85)—'Claudia' (20th) (2d wk). Robust $20,000. Last week, swell $22,000.

Woods (Essaness) (1,200; 50-85)—'In Old Oklahoma' (Rep) (3d wk). Bangup $17,000. Last week, about same.

'Girl Crazy' Terrific $19,000, Seattle Preem; 'Lady Chance' Fat 21G

Seattle, Nov. 23.

Batch of strong new pictures are helping to keep boxoffice here on an even keel. Standout is 'Girl Crazy,' at the Paramount, preem of new Rooney-Garland opus being way out ahead of the field.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-75)—'Let's Face It' (Par) (5th wk) and 'Reveille Beverly' (Col). Fine $4,500. Last week, 'Face It' solo, big $5,800.

Fifth Avenue (H-E) (2,349; 40-75)—'Lady Takes Chance' (RKO). Smash $13,500. Last week, 'Best Foot Forward' (M-G) and 'Gillespie's Criminal Case' (M-G), swell $12,500.

Liberty (J-vH) (1,650; 40-65)—'Sahara' (Col) (5th wk) and 'Battle of Russia' (20th). Strong $8,000. Last week, 'Sahara' solo, nice $8,500.

Music Box (H-E) (850; 40-75)—'Best Foot' (M-G) and 'Gillespie's Criminal Case' (M-G) (2d wk). Hot $5,500. Last week, 'Swing Maisie' (M-G) and 'Iraq' (WB) (2d wk), fine $5,800.

Music Hall (H-E) (2,200; 40-75)—'Lady Takes Chance' (RKO). Good $7,500. Last week, six days of 'Old Oklahoma' (Rep) and 'Hi Sailor' (U), blazing $9,000.

Orpheum (H-E) (2,600; 40-75)—'Princess O'Rourke' (WB) (2d wk). Great $13,000. Last week, sensational $19,500.

Palomar (Sterling) (1,350; 30-75)—'Man Music Mountain' (Rep) plus vaude. Robust at $10,000. Last week, '13th Guest' (Mono) and 'Girl from Monterey' (PRC) and vaude, mild $8,500.

Paramount (H-E) (3,039; 40-75)—'Girl Crazy' (M-G). Terrific $19,000 or near for new Rooney-Garland film. Last week, 'Old Oklahoma' (Rep) and 'Hi Sailor' (U), big $12,500.

Roosevelt (Sterling) (850; 40-75)—'Old Oklahoma' (Rep) (3d wk). Moveover from Music Hall and Paramount. Solid $5,000. Last week, 'Phantom of Opera' (U), swell $6,000.

Winter Garden (Sterling) (800; 15-30)—'Heaven Can Wait' (20th) and 'Bomber's Moon' (20th) (3d run). Fine $4,500. Last week, 'DuBarry Was Lady' (M-G) and 'Appointment Berlin' (Col) (3d run), forte $4,300.

'Army' Giant $18,000 In Montl.; 'Suspicion' 9G

Montreal, Nov. 23.

Big money flowing along the street currently, with 'This Is the Army' leading the pack. Second runs and others clicking for plenty of coin also.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Claudia' (20th) (2d wk). Pointing to sock $9,500 after smash $12,500 first stanza.

Capitol (CT) (2,700; 30-62)—'Above Suspicion' (M-G) and 'Calaboose' (UA). Sighting fat $9,000. Last week, 'Bombardier' (RKO) and 'Saludos Amigos' (RKO), lush $8,000.

Loew's (CT) (2,800; 35-67)—'Army' (WB). Turnaway biz for terrif $18,000 first week. Last week, h.o. 'Best Foot Forward' (M-G), fair $7,000.

Princess (CT) (2,300; 30-52)—'Frontier Badmen' (U) and 'How's About It' (U). Solid $6,500. Last week, 'Swing Maisie' (M-G) and 'Adventure Iraq' (WB), $7,000.

Strand (United Amusements) (750; 30-45)—'Scream in Dark' (Rep) and 'Here Comes Elmer' (Rep). Sighting average $3,000. Last week, 'Port Missing Girls' (Mono) and 'Here Comes Kelly' (Mono), good $3,200.

Orpheum (Ind) (1,100; 30-60)—'Hi Diddle' (UA). Smart $4,500. Last week, 'Victory Through Air' (UA), fair $2,500.

St. Denis (France-Film (2,500; 30-40)—'Femme du Boulanger' and 'La Cote d'Azur.' Good $5,500 in six days. Last week, 'Entente Cordiale' and 'La Perle,' $5,000.

Holiday Buying Bops Balto But 'Diary' Hot $11,000, 'Whistling' 13G

Baltimore, Nov. 23.

Current trend in the downtown sector is downwards, with biz off badly at matinees. Exhibs blame early holiday shopping as the possible answer. 'Guadalcanal Diary' is registering a bangup response at the New with others in fairish groove.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Whistling in Brooklyn' (M-G). In too quickly after 'Dood It' (M-G), another Red Skelton film; not very much at $13,000. Last week, 'Young Ideas' (M-G), mild $12,000.

Hippodrome (Rappaport) (2,240; 17-66)—'Dangerous Blondes' (Col) plus vaude headed by radio's 'Goodwill Hour.' Rather disappointing at $13,000. Last week, 'Sahara' (Col) (2d wk) and new vaude, strong $14,000.

Keith's (Schanberger) (2,460; 17-55)—'Top Man' (U). Completes week tomorrow (Wed.) at so-so $11,500. 'True to Life' (Par) set for Thanksgiving Day opening.

Mayfair (Hicks) (980; 25-50)—'In Old Oklahoma' (Rep) (2d wk). Holding nicely at $5,500 after ringing bell strongly on first time out at $7,200.

New (Mechanic) (1,680; 17-55)—'Guadalcanal Diary' (20th). Wham $11,000, great figure for seating available here. Last week, 'Rosie O'Grady' (20th) (4th wk), held up strongly at $6,000.

Stanley (WB) (3,280; 20-60)—'Princess O'Rourke' (WB) (2d wk). Maintaining healthy pace at $12,000 after robust $17,000 initialer.

Valencia (Loew's-UA) (1,480; 17-55)—'Lassie Come Home' (M-G) (moveover) (2d wk). Fine pace $5,500 after best-in-weeks previous round to $6,900.

'Wintertime' Leads In B'klyn, Smooth $23,000

Brooklyn, Nov. 23.

Principal attention getter this stanza is RKO Albee with 'Wintertime' and 'Paris After Dark.'

Estimates for This Week

Albee (RKO) (3,274; 35-75)—'Wintertime' (20th) and 'Paris After Dark' (20th). Fine $23,000. Last week, 'Hit Ice' (U) and 'Holmes Faces Death' (U), good $20,000.

Fox (Fabian) (4,023; 35-75)—'Everybody Happy' (Col) and 'Tornado' (Par). Fair $15,000. Last week, 'Hostages' (Par) and 'Footlight Glamour' (Col) (2d wk), nice $14,000.

Metropolitan (Loew's) (3,618; 35-75)—'Lassie Come Home' (M-G) and 'Dr. Gillespie's Criminal Case' (M-G) (2d wk). Satisfactory $18,000. Last week, great $25,000.

Paramount (Fabian) (4,020; 35-75)—'Proudly Hail' (Par) and 'Sleepy Lagoon' (Rep) (4th wk). Dandy $18,000. Last week, strong $22,000.

Strand (WB) (2,952; 35-75)—'Army' (WB) (4th wk). Robust $16,000. Last week, stout $17,000.

First Runs on Broadway

(Subject to Change)

Week of Nov. 25

Astor—'Cry Havoc' (MG) (23). *(Reviewed in 'Variety' Nov. 10)*

Capitol — 'Sahara' (Col) (3d week). *(Reviewed in 'Variety' Sept. 29)*

Criterion—'Flesh and Fantasy' (U) (2d week). *(Reviewed in 'Variety' Sept. 22)*

Globe — 'Around the World' (RKO) (24). *(Reviewed in current issue)*

Hollywood — 'Old Acquaintance' (WB) (4th week). *(Reviewed in 'Variety' Nov. 3)*

Music Hall — 'Claudia' (20th) (4th week). *(Reviewed in 'Variety' Aug. 18)*

Palace — 'The North Star' (RKO) (4th week). *(Reviewed in 'Variety' Oct. 13)*

Paramount—'I Dood It' (M-G) (3d week). *(Reviewed in 'Variety' July 28)*

Rivoli — 'For Whom the Bell Tolls' (Par) (20th week). *(Reviewed in 'Variety' July 21)*

Roxy — 'Guadalcanal Diary' (20th) (2d week). *(Reviewed in 'Variety' Oct. 27)*

Strand — 'Northern Pursuit' (WB). *(Reviewed in 'Variety' Oct. 20)*

Victoria — 'The North Star' (RKO) (4th week). *(Reviewed in 'Variety' Oct. 13)*

Cleve. Dips But 'Corvette' Plus Osborne 27½G

Cleveland, Nov. 23.

Fastest boxoffice clipper on avenue is 'Corvette K-225' this week, with biz elsewhere a bit off. 'Corvette' is paired with Will Osborne's orchestra and vaude at the Palace. 'Sweet Rosie O'Grady' also is big at the Hipp, though below last week's take. 'True To Life' is rather disappointing, relegating the State to another gloomy session.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Thank Lucky Stars' (WB) (2d wk). Shining brightly at $10,000. Last week, 'Lady Takes Chance' (RKO) (2d wk), satisfactory moveover at $9,000.

Hipp (Warners) (3,700; 35-55)—'Rosie O'Grady' (20th). Escapists and warworkers turned out heavily for local round-clock opening with big $22,000 likely on week. Last week, 'Thank Lucky Stars' (WB), smash $25,500.

Lake (Warners) (800; 35-55)—'Lady Chance' (RKO) (3d wk). Extra good $3,400. Last week, 'Claudia' (20th) (3d wk), pleasing $3,000.

Ohio (Loew's) (1,200; 75-$1.10)—'Bell Tolls' (Par) (9th wk). Final stanza diving to modest $7,000 after fine $8,500 last week.

Palace (RKO) (3,700; 35-85)—'Corvette K-225' (U) plus Will Osborne orch and Hi Lo Jack and Dame on stage. Soaring ahead for grand $27,500, best in town. Last week, 'Wintertime' (20th) with Russ Morgan orch and Ella Mae Morse, in person, routine $19,000.

State (Loew's) (3,450; 35-55)—'True to Life' (Par). Probably offish $9,500. Last week, 'Young Ideas' (M-G), about same.

Stillman (Loew's) (2,700; 35-55)—'Lassie Come Home' (M-G) (3d wk). Barking loudly on h.o., with lively $6,500, after remarkable $8,500 last week.

'North Star' Powerful $20,000 in Offish Buff.

Buffalo, Nov. 23.

New product this week is not shaping up so well, with total boxoffice biz considerably down over recent weeks.

Estimates for This Week

Buffalo (Shea) (3,500; 35-50)—'I Dood It' (M-G) and 'Dr. Gillespie's Criminal Case' (M-G). Fair at $15,000. Last week, 'Northern Pursuit' (WB) and 'Dancing Masters' (20th). About same, but considerably below expectations.

Great Lakes (Shea) (3,000; 35-55)—'Rosie O'Grady' (20th) and 'Bomber's Moon' (20th) (2d wk). Way off from first session but nice profit at $13,000. Last week, potent $21,000.

Hipp (Shea) (2,100; 35-55)—'In Old Chicago' (20th) and 'Banjo On Knee' (20th) (Re-issues). Soft $7,000. Last week, 'Wintertime' (20th) and 'Blow Up America' (20th) (2d wk), tame $7,500.

Lafayette (Basil) (3,300; 35-55)—'Sahara' (Col) (2d wk) and 'Chance of Lifetime' (Col). Excellent $12,000. Last week, with 'Senoritas from Chicago' (Col), hefty $20,000.

20th Century (Ind.) (3,000; 35-65)—'North Star' (RKO). Powerful at $20,000. Last week, 'Fallen Sparrow' (RKO) and 'Petticoat Larceny' (RKO), neat $12,000.

B'way Stout; 'Guadalcanal'-Ritz Bros. Smash $97,000, 'Fantasy' Hot $40,000, 'Lassie'-Latin Quarter Revue $32,000

Only three new shows reached the Broadway sector during the past week, which are doing from very well in the case of the second-run State to extremely big for the other two, while most of the many holdovers are comfortably in the profit column. Thanksgiving (tomorrow) falls into new weeks for almost all houses.

Roxy bill of 'Guadalcanal Diary' and the Ritz Bros., which is drawing many servicemen, their attendance on first six days being over 28,000, would on week have added close to $20,000 at full admish to the smashy $97,000 recorded on first week ended last night (Tuesday). In addition to cut-rate for boys in uniform, a certain number are let in free every week. Smaller Criterion, playing 'Flesh and Fantasy,' likewise powerful. House hit $40,000 on the first seven days ended last night (Tuesday) to establish a new high, this despite some poor notices.

On second-run at the State is 'Lassie Come Home,' which is day-dating in several Loew nabes. However, this is not deterring the theatre from getting a strong $32,000 or thereabouts on the week, aided importantly by the Latin Quarter nitery revue with Dave Apollon.

Holdovers rate from a rather good $34,000 for Strand's 'Princess O'Rourke' and Shep Fields, to a strong $60,000 for 'Saraha,' Lawrence Welk's orch, and 'Truth or Consequences' air show at the Capitol, and an exceptional $97,000 for 'Claudia,' now in its third week at the Music Hall.

Although 'Thousands Cheer' was still showing a nice profit at the Astor, it was moved out Sunday night (21) to make way for the opening yesterday (Tuesday) of 'Cry Havoc.' Lone opening today (Wednesday) will be 'Around the World' at the Globe.

Estimates for This Week

Astor (Loew's (1,140; 55-$1.10)—'Cry Havoc' (M-G). Opened here yesterday morning (Tuesday). Final six days on 10th week of 'Thousands Cheer' (M-G) went to nearly $18,000, good, while $20,000 was scored previous round.

Capitol (Loew's) (4,820; 35-$1.10)—'Sahara' (Col), Lawrence Welk's orch and Ralph Edwards' air show, 'Truth or Consequences' (2d wk). Will probably hit $60,000, very good, while first week went to $77,000, excellent. Holds over.

Criterion (Loew's) (1,700; 35-$1.25)—'Flesh and Fantasy' (U) (2d wk). Despite mixed notices, doing a smash business, on first week through last night (Tuesday) having established new high of $40,000 for house. Starts second today (Wednesday). The fourth stanza for 'Corvette' (U) was $15,000, okay.

Globe (Brandt) (1,416; 35-85)—'Around the World' (RKO) moves in here today (Wednesday), 'Battle of Russia' (OWI-20th) being pulled after four days of its second week, on that period getting only $6,000; initial seven days was $14,000, good.

Hollywood (WB) (1,499; 44-$1.25)—'Old Acquaintance' (WB) (4th wk). Slipping a little but still good profit at $26,800 for the third frame ended Monday night (22). The prior week (2d) through typographical error was quoted at $13,500; it should have been $31,500.

Palace (RKO) (1,700; 75-$1.50)—'North Star' (Goldwyn-RKO) (3d wk). Showing fine strength here, this week (3d) looking $33,000, while second stanza was $42,000, very big. Holds.

Paramount (Par) (3,664; 35-$1.10)—'I Dood It' (M-G) and Woody Herman, Marion Hutton, others, in person (3d wk). Has dropped considerably since a strong opening, first week leveling off to $80,000, though socko, while second ended last night (Tuesday) was $55,000, still a substantial profit, however. Stage show remains on, but next Wednesday (1), 'No Time for Love' (Par) will replace 'Dood It.'

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Claudia' (M-G) and stageshow (3d wk). Continues a merry pace, this week (3d) appearing a likely $97,000, big, and holds. Last week (2d) mounted to $110,000, immense.

Rialto (Mayer) (594; 28-65)—'Son of Dracula' (U) (3d wk). A probable $7,500 or better in view, good, while last week (2d) went to $11,300, very stout.

Rivoli (UA-Par) (2,092; 75-$1.65)—'Bell Tolls' (Par) (6th wk). Indications currently on sixth round is for $32,000 or over, excellent; last week (4th) was $35,000. Probably will remain here through Christmas.

Roxy (20th) (5,886; 55-$1.10)—'Guadalcanal Diary' (20th) and Ritz Bros., others, on stage (2d wk). Although a large number of servicemen are piling in to see the current show at cut-rate admissions, a smash $97,000 was grossed on the first week concluded last night (Tuesday). The fourth stanza for 'Sweet Rosie O'Grady' (20th), Danny Kaye and Tommy Tucker, struck $79,500, very big.

State (Loew's) (3,400; 35-$1.10)—'Lassie Come Home' (M-G) (2d run) and Latin Quarter nitery revue with Dave Apollon. Though picture is day-dating in various Loew neighborhood houses, business is still away over average here, looking $32,000 or thereabouts, fine. Last week, 'True to Life' (Par) (2d run) and vaude show headed by Milt Britton, slowed to less than $34,000 but still very good.

Strand (WB) (2,756; 35-$1.10)—'Princess O'Rourke' (WB) and Shep Fields, plus Merry Macs (3d-final wk). Goes only six days, ending tonight (Wednesday), so that new show of 'Northern Pursuit' (WB), Glen Gray and Willie Howard can get benefit of a Thanksgiving opening; for the six days around $34,000 seen, rather good, while last week (2d) was potent at $44,000.

Victoria (Maurer) (720; 75-$2.20)—'North Star' (Goldwyn-RKO) (3d wk). On roadshow basis and currently for third semester looks $11,500 or over, good; last week (2d) finished stoutly at $14,500.

'Girl Crazy' Sockeroo $29,000, Ace Philly Pix; 'Old Okla.' Wham 13G

Philadelphia, Nov. 23.

Sock weekend biz, with anticipated big Thanksgiving holiday rush, is sending Philly grosses skyrocketing this session. Heftiest take is being registered at Earle which is featuring 'Dr. Gillespie's Criminal Case' plus Cab Calloway's band. Leading the pack of new straight filmers are 'Girl Crazy' with Republic's 'In Old Oklahoma' also on the gravy train.

Estimates for This Week

Aldine (WB) (1,303; 75-$1.10)—'Bell Tolls' (Par) (3d wk). Plenty good at $23,500. Last week, nifty $27,500.

Arcadia (Sablosky) (600; 35-75)—Split week with 'Crime School' (WB) (reissue), fair $1,500 for three days and 'Young Ideas' (M-G), fairish $2,500 in four days. Last week, 'Salute Marines' (M-G), so-so $4,000 second run.

Boyd (WB) (2,500; 35-75)—'Girl Crazy' (M-G). Neat $23,500 plus excellent $5,500 for one day showing at Earle, Sunday (21). Last week, 'Lassie Come Home' (M-G), fair $16,500.

Earle (WB) (2,768; 35-85)—'Dr. Gillespie Criminal Case' (M-G) with Cab Calloway orch on stage. Terrif $31,000. Last week, 'Dangerous Blondes' plus Johnny Warrington band and Willie Howard, in person, modest $16,800.

Fox (WB) (2,245; 35-75)—'Guadalcanal Diary' (20th) (2d wk). Great $23,000 on top of smash $32,500 for preem last week.

Karlton (Goldman) (1,000; 35-75)—'Rosie O'Grady' (20th) (2d run). Still potent with $9,500. Last week, 'Sky's Limit' (RKO) (2d run), okay $7,000.

Keith's (Goldman) (2,220; 35-75)—'Holy Matrimony' (20th) (2d run), N.s.h. $6,000. Last week, 'Phantom Opera' (U), thin $4,500 for six days of second run.

Mastbaum (WB) (4,692; 35-75)—'Princess O'Rourke' (WB) (6th wk). Nice $15,000. Last week, good $17,500.

Stanley (WB) (2,916; 35-75)—'Corvette K-225 (U). Fair $17,000. Last week, 'Dood It' (M-G), sad $12,500 for holdover week.

Stanton (WB) (1,475; 35-75)—'In Old Oklahoma' (Rep). Building up to strong $13,000, aided by extra heavy campaign. Last week, 'Paris After Dark' (20th), satisfactory $9,800.

'MOON DOWN' BEST FOR OCT. IN B. A., $19,500

Buenos Aires, Nov. 10.

Despite certain censorship cuts which harmed effect, 'Moon Is Down' (20th) was the best grosser of October at Buenos Aires first-run theatres, with 65,000 pesos (about $19,500) for two-week stay at the Ocean. 'China' (Par) was second with 49,000 ($14,700) on two weeks.

Also in the coin during October was 'Spitfire,' which drew a neat 42,000 ($12,600) for the one week at the Rex and should have held over. It remained for a national, however, to do the really top business of the month. 'Stella' (Pampa Film) did 74,000 ($22,700) for its first three weeks at the Monumental and is still going strong.

THE KEY-RUN *Comedy* SENSATION OF THE MINUTE!

Olivia de Havilland

GOVERNMENT GIRL

with

Sonny Tufts

("Kansas" in "So Proudly We Hail")

AND ANNE SHIRLEY · JESS BARKER

JAMES DUNN • PAUL STEWART • AGNES MOOREHEAD • HARRY DAVENPORT • UNA O'CONNOR • SIG RUMAN

Produced, Directed and Screen Play by DUDLEY NICHOLS

From a Story by Adela Rogers St. John

R K O RADIO PICTURES

Watch her turn the Capitol UPSIDE DOWN!

3 Girls to a Bed!

10 Girls to a Date!

20 Girls to a Steak!

Where... the men are ONE to TEN a gal's GOTTA be good! No wonder no man is safe after dark!

Pitt. Takes Dive But Hutton Boosts 'Ideas' to Hot $24,500; 'Life' N.S.H. 12G

Pittsburgh, Nov. 23.

Downtown film houses are getting too much competition this week from 'Icecapades,' 'Sons O' Fun' and the Rodeo. Slow starts were the rule right through the Golden Triangle this week, with only combo of Ina Ray Hutton's band and 'Young Ideas' standing a chance of recovering heavily inasmuch as it's the only current attraction that has Thanksgiving holiday coming up. 'True to Life' got nice notices at the Penn, but nobody's buying it. Practically everywhere else it's a holdover, with the biz ranging from fair to apathetic.

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—'In Old Oklahoma' (Rep) (3d wk). Getting four days in new h.o. so 'Top Man' (U) can come in Wednesday before Thanksgiving. On abbreviated session $2,500 looms, not bad. Last week 'trim $6,500.

Harris (Harris) (2,200; 30-60)—'Sahara' (Col) (2d wk). Dropping away sharply, but won't finish in red at $7,500 or better. May move to Senator. Last week stout $13,000.

Penn (Loew's-UA) (3,300; 30-60)—'True to Life' (Par). Disappointing considering excellent notices. However, will be lucky to get $12,000, weak. Last week 'Princess O'Rourke' (WB), big $20,000.

Ritz (WB) (800; 30-60)—'Let's Face It' (Par) (3d wk). Here after successive weeks at Penn and Warner; okay $2,700. Last week 'Lady Takes Chance' (RKO) in second week at small-seater after day-and-date engagement previously at Stanley and Warner, $2,000.

Senator (Harris) (1,750; 30-60)—'Strange Death Hitler' (U) and 'Always Brdiesmaid' (U). So-so $2,700. Last week 'Rosie O'Grady' (20th), nice $3,300 in fourth week downtown.

Stanley (WB) (3,800; 30-75)—'Young Ideas' (M-G) and Ina Ray Hutton orch. Opening n.s.h., but picking up with Thanksgiving holiday to help. Stout $24,500 or over is likely. Last week 'Dr. Gillespie's Criminal Case' (M-G), plus Cab Calloway orch, nice $21,000.

Warner (WB) (2,000; 30-60)—'Princess O'Rourke' (WB) (2d wk). Moveover, trim $7,500. Last week 'Let's Face It' (Par), also moveover, $7,000.

'Rosie,' Torrid $12,000, Leader in Okay Omaha; 'Old Okla.' Sockeroo 7G

Omaha, Nov. 23.

'Old Oklahoma' is smash at Brandeis but can't hold because 'Iron Major' is due in Wednesday (24). Orpheum with 'Fired Wife' plus Charlie Barnet's band is nice for six days. 'Rosie O'Grady,' at Paramount, is biggest on total coin.

Estimates for This Week

Brandeis (Mort Singer) (1,500; 11-55)—'Old Oklahoma' (Rep) and 'Luck Mr. Yates' (Col). Smash $7,000 but holiday booking prevents holdover. Last week, 'Spitfire' (RKO) and 'Sleepy Lagoon' (Rep), acceptable $5,500.

Paramount (Tristates) (3,000; 11-55)—'Rosie O'Grady' (20th) and 'Good Fellows' (Par). Big $12,000, probably good enough for moveover next week. Last week, 'Salute Marines' (M-G) and 'Battle Russia' (20th), with Armistice day opening, went great $11,500.

Orpheum (Tristates) (3,000; 20-65)—'Fired Wife' (U) plus Charlie Barnet orch and revue. Good $14,000 in six days. Last week, 'Hostages' (Par) and 'Aldrich Swings It' (Par), fine $10,300 for all-film program at 11-55c scale.

Omaha (Tristates) (2,000; 11-30)—'Salute Marines' (M-G) and 'Battle Russia' (20th). Moveover okay $6,000. Last week, 'Let's Face It' (Par) and 'Submarine Alert' (Par), moveover from Paramount, big $8,200.

Town (Goldberg) (1,400; 11-30)—'Trail Terror' (PRC), 'Tomorrow We Live' (PRC) and 'Blues Night' (WB) triple split with 'Bullet in Saddle' (Mono), 'Hers to Hold' (U), 'Gals, Inc.' (U) and 'Below Border' (Mono), 'Orphans of North' (Mono), 'East of River' (WB), 'Pvt. Snuffy Smith' (Mono). Fair $1,500. Last week, 'Man Music Mountain' (Rep), 'Thumbs Up' (Rep), 'After Midnight' (Col), triple split with 'Frontier Fury' (Col), 'Hangmen Die' (UA) and 'Deadly Game' (Mono), 'Where Trails End' (Mono), 'Second Chorus' (Par), and midnight show Saturday, good $1,600.

'Curie' in 2d M-G Block

Madame Curie' (Garson-Pidgeon) will go into Metro's second block this season (1943-44) instead of being sold separately, under present plans.

This block will probably embrace 12 pictures, including 'A Guy Named Joe' and 'Broadway Rhythm,' which are being screened Dec. 28.

Key City Grosses

Estimated Total Gross
This Week **$2,787,000**
(Based on 24 cities, 189 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year **$2,163,900**
(Based on 26 cities, 183 theatres)

'Rosie' Sweet 18G in Mpls.

Minneapolis, Nov. 23.

'Sweet Rosie O'Grady' is steaming the State back up to its peak levels of last summer, with smash biz in sight. The only other important newcomer, 'Destroyer,' is nice at the Orpheum. Three holdovers, 'Wintertime,' moved over to the Lyric, 'Fallen Sparrow' and 'Watch on Rhine,' are okay.

Estimates for This Week

Aster (Par-Sinnger) (900; 20-30)—'This Is Washington' (RKO) and 'Find Blackmailer' (WB). In for five days, good $2,500. Last week, 'Nearly 18' (Mono) and 'Submarine Base' (PRC) split with 'Souls at Sea' (Par) (reissue) and 'Women at Work' (PRC), okay $2,800 in eight days.

Century (P-S) (1,600; 40-55)—'Fallen Sparrow' (RKO) (2d wk). Showing fine strength, with dandy $7,000 in sight for six days after big $9,500 first week.

Gopher (P-S) (1,000; 35)—'Iraq' (WB). Pretty light $3,000. Last week, 'Oklahoma Kid' (WB) (reissue), terrific $6,000, one of theatre's biggest weeks.

Lyric (P-S) (1,091; 40-55)—'Wintertime' (20th). Moved here from Orpheum. Still rolling on all cylinders for good $6,000. Last week, 'Army' (WB) (5th wk), corking $6,700, with total for amazing run near $64,000.

Orpheum (P-S) (2,800; 40-55)—'Destroyer' (Col). Trim $8,000. Last week, 'Wintertime' (20th), giant $13,000.

State (P-S) (2,300; 40-55)—'Rosie O'Grady' (20th). This one showing up well from start. Smash $18,000. Last week, 'Watch on Rhine' (WB), fine $12,500.

Uptown (Par) (1,100; 30-40)—'Holy Matrimony' (20th). First nabe showing, okay $3,000. Last week, 'Constant Nymph' (WB), good $4,000.

World (Par-Steffes) (350; 40-75)—'Watch Rhine' (WB). Moved from State. Good $3,000. Last week, 'Sky's Limit' (RKO), $2,700.

'IDEAS' FAIR $12,000, PACES MILD L'VILLE

Louisville, Nov. 23.

Biz is none too forte this week, and it's hard to account for it. One guess is that Christmas shopping has begun in the downtown sector earlier than usual. Product also is not so sturdy this week. 'Young Ideas' at Loew's State is shaping up as the best grosser for film houses.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Iron Major' (RKO) and 'Falcon Co-Eds' (RKO). Sturdy $3,500 on moveover. Last week, 'Old Oklahoma' (Rep) and 'Scream in Dark' (Rep), $3,800 moveover.

Kentucky (Switow) (1,200; 15-25)—'Best Foot Forward' (M-G) and 'Hers to Hold' (U). Alright $1,700. Last week, 'Watch Rhine' (WB) and 'Sky's Limit' (RKO), $1,800.

Loew's State (Loew's) (3,300; 30-50)—'Young Ideas' (M-G) and 'Kansan' (UA). Fairish gait at $12,000. Last week, 'Tartu' (M-G) and 'Gillespie's Criminal Case' (M-G), thin $9,000.

Mary Anderson (Libson) (1,000; 30-50)—'Thank Lucky Stars' (WB) (2d wk). Nice $4,500, after last week's big $6,500.

National (Indie) (2,400; 40-65)—'Harvest Melody' (PRC) and Blackstone Magic Show on stage. Blackstone's hour show is pulling family trade plenty. Robust $16,000 looms. Last week, 'Submarine Base' (PRC) and vaude, satisfactory $14,500.

Rialto (Fourth Avenue) (3,400; 30-50)—'Guadalcanal Diary' (20th). Will run a close race with Loew's State across street for top honors among film houses at stout $11,000. Last week, 'Iron Major' (RKO) and 'Falcon Co-Eds' (RKO), stout $11,000 and moveover.

Strand (Fourth Avenue) (1,200; 30-50)—'Dancing Masters' (20th) and 'Campus Rhythm' (Mono). Mild $3,500. Last week, 'Hostages' (Par) and 'Tornado' (Par), $3,400.

'STAR' BRIGHT 12½G, FRISCO

San Fransico, Nov. 23.

Business is holding up currently, despite a flock of holdovers and extended runs. Big noise this week is 'North Star,' which will do sock $12,500 at $1.65 top, twice-per-day policy, playing the small Alcazar. 'Lady Takes a Chance' with Louis Prima's band, is rated strong enough at $22,000 on second week to warrant a third session at the Golden Gate.

Estimates for This Week

Alcazar (F-WC) (1,149; 85-$1.65)—'North Star' (RKO). Sock $12,500. Last week 'Holy Matrimony' (20th) and 'Battle of Russia' (20th), nice $4,500 at 55-75c scale.

Fox (F-WC) (5,000; 55-75)—'Let's Face It' (Par) (2d wk) and 'Battle of Russia' (20th). Neat $22,000. Last week stout $27,000.

Paramount (F-WC) (2,470; 55-75)—'Princess O'Rourke' (WB) (2d wk). Big $23,000. Last week smash $28,500.

St. Francis (F-WC) (1,475; 55-75)—'Union Pacific' (Par) and 'Desire' (Par) (Reissues). Fine $16,000. Last week 'Bell Tolls' (Par) (11th wk), forte $14,500.

Warfield (F-WC) (2,650; 55-75)—'Dancing Masters' (20th) plus stage unit, 'Bombshell of Fun.' Stout $24,500. Last week 'Swing Maisie' (M-G) plus Ray Eberle and 'Yankee Doodle Hilarities' on stage, strong $27,500.

Golden Gate (RKO) (2,850; 55-75)—'Lady Takes Chance' (RKO) plus Louis Prima orch, others, on stage. Fine $22,000, and holds a third. Last week strong $25,000.

Orpheum (Blumenfeld) (2,400; 60-75)—'Sahara' (Col) (3d wk) and 'Footlight Glamour' (Col) added. Fine $14,000. Last week 'Sahara' singled, great $18,000.

United Artists (Blumenfeld) (1,100; 60-75)—'Johnny Come Lately' (UA) (5th wk). Okay $8,000. Last week robust $9,500.

'Lassie'-'Ideas' L.A. Standout With $51,500, 4 Spots; 'Life' Fast 36½G In Two, 'O'Rourke' Rich 33G, 4th Wk.

Los Angeles, Nov. 23.

Combo of 'Lassie Come Home' and 'Young Ideas' is far out in front with great $51,500 in four firstruns, Chinese, State, Uptown and Carthay. However, manner in which patrons are going for escapist fare is vividly illustrated again this week via 'Princess O'Rourke.' Comedy is showing only a slight drop in fourth session at three Warner houses with highly profitable $33,000.

'Lady Takes a Chance' also is going great guns with fine $30,000 for third stanza at Pantages and Hillstreet, thereby earning it a fourth week taking in Thanksgiving. Hawaii is hitting a record total on top price policy with great $11,500 for 'The Ghoul' and 'Son of Dracula,' Universal horror twins. 'Crazy House,' paired with 'Strange Death of Hitler,' is rated so-so $25,500 at the Los Angeles, Egyptian and Ritz though only downtown Los Angeles has seating capacity above 1,600. 'True to Life,' at two Paramount spots, is profitable $36,500, and holds.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 45-90)—'Lassie Come Home' (M-G) and 'Young Ideas' (M-G). Sweet $7,500. Last week, 'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th), socko $8,000.

Chinese (Grauman-WC) (2,034; 45-90)—'Lassie Come Home' (M-G) and 'Young Ideas' (M-G). Solid $14,000. Last week, 'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th), outstanding $16,500.

Downtown (WB) (1,800; 45-90)—'Princess O'Rourke' (WB) (4th wk). Profitable $13,000 after third sesh at fine $16,000.

Egyptian (F-WC) (1,535; 45-90)—'Crazy House' (U) and 'Strange Death Hitler' (U). Okay $7,500, but rated disappointing. Last week, 'Battle Russia' (20th) and 'Paris After Dark' (20th), good $8,000.

Four Star (UA-FWC) (900; 85-1.10)—'Bell Tolls' (Par) (5th wk). Steady at $6,000, same figure for fourth stanza.

Hawaii (G&S) (1,100; 40-75)—'Son Dracula' (U) and 'Mad Ghoul' (U). Soaring to record $11,500 at this scale. Last week, 'City Stopped Hitler' (Par) and 'Campus Rhythm' (Mono) (4th wk), light $2,000.

Hollywood (WB) (2,756; 45-90)—'Princess O'Rourke' (WB) (4th wk). Bangup $12,000 after big $13,500 third stanza.

Los Angeles (D'town-WC) (2,200; 45-90)—'Crazy House' (U) and 'Strange Death Hitler' (U). Merely so-so at $12,000. Last week, 'Battle Russia' (20th) and 'Paris After Dark' (20th), good $14,500.

Orpheum (D'town) (2,200; 40-75)—'Melody Parade' (Mono), plus Louis Jordan orch heading stage show. Okay $18,000. Last week, 'Walked With Zombie' (RKO) and 'Leopard Man' (RKO) and stage show profit at $16,500.

Pantages (Pan) (2,812); 45-90)—'Lady Takes Chance' (RKO) (3d wk) and 'Gildersleeve Broadway' (RKO). Trim $14,000. Last week, 'Lady' with 'Doughboys Ireland' (Col), fine $19,000.

Paramount (F&M) (3,389; 45-90)—'True to Life' (Par) and 'Submarine Alert' (Par). Smart $23,000. Last week, 'Let's Face It' (Par) (5 days, 4th wk) and 'Alaska Highway' (Par) (5 days), neat $12,500.

Paramount Hollywood (F&M) (1,451; 45-90)—'True to Life' (Par). Grand $13,500. Last week, 'Let's Face It' (Par) (5 days, 4th wk) and 'Alaska Highway' (Par) (5 days), moderate $7,000.

RKO Hillstreet (RKO) (2,890; 45-90)—'Lady Takes Chance' (RKO) (3d wk) and 'Gildersleeve Broadway' (RKO). Fine $16,000, and holding. Last week, with 'Doughboys Ireland' (Col), smart $21,700.

Ritz (F-WC) (1,372; 45-90)—'Crazy House' (U) and 'Strange Death Hitler' (U). Okay $6,000. Last week, 'Battle Russia' (20th) and 'Paris Dark' (20th), good $7,000.

State (Loew's-WC) (2,204; 45-90)—'Lassie Come Home' (M-G) and 'Young Ideas' (M-G). Fine $22,000. Last week, 'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th), broke house record of 12 years at sensational $28,500.

United Artists (UA-FWC) (2,100; 45-90)—'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th). Record $15,000 for downtown moveover. Last week, 'Best Foot Forward' (M-G) and 'Tartu' (M-G), fair $6,500.

Uptown (F-WC) (1,715; 45-90)—'Lassie Come Home' (M-G) and 'Young Ideas' (M-G). Strong $8,000. Last week, 'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th), terrific $9,800.

Wilshire (F-WC) (2,296; 45-90)—'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th). Big $9,000. Last week, 'Best Foot Forward' (M-G) and 'Tartu' (M-G), normal $5,800.

Wiltern (WB) (2,500; 45-90)—'Princess O'Rourke' (WB) (4th wk). Good $8,000, slight drop from third stanza's fine $9,300.

Broadway Grosses

Estimated Total Gross
This Week **$574,800**
(Based on 14 theatres)
Total Gross Same Week
Last Year **$381,700**
(Based on 13 theatres)

D. C. Slips But 'Star' High 22G

Washington, Nov. 23.

'North Star' is way out in front in downtown procession and may set a new record at Keith's. Originally announced at an increased scale, it finally was brought in at regular scale. 'Top Man,' first Universal picture to play at Loew's, is disappointing. But the pre-Christmas slump, starting earlier this year, is hurting nearly all spots currently.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Top Man' (U) plus vaude headed by Milt Britton band. So-so $17,500 indicated. Last week, 'Tarta' (M-G) with vaude headed by Jean Parker, $23,500.

Columbia (Loew) (1,200; 30-66)—'Johnny Come Lately' (UA). Okay $6,500. Last week, 'Battle of Russia' (20th), good opening but didn't hold up; modest $7,600, disappointing.

Earle (WB) (2,242; 30-90)—'Princess O'Rourke' (WB) plus vaude (2d wk). Good $19,000 indicated, after hot $28,000 on initialer, above expectancy.

Keith's (RKO) (1,800; 30-55)—'North Star' (RKO). All house can hold at wow $22,000 or near. Last week, 'Phantom Opera' (U), could have stayed a third week, doing fine $11,000 on second sesh; big $18,000 first.

Metropolitan (WB) (1,800; 30-55)—'Let's Face It' (Par). Moderate $7,000. Last week, 'Sahara' (Col), six days of second week, good $6,300.

Palace (Loew) (2,278; 30-66)—'Claudia' (20th). Big $18,000. Last week, 'Rosie O'Grady' (20th) (2d wk), nice $15,000, over hopes.

'Maisie' Renovating

Hollywood, Nov. 23.

Eighth of the 'Maisie' series starring Ann Sothern at Metro will be 'Maisie Goes to Reno,' starting in January.

Film is based on a story by Harry Ruby and James O. Hanlon, with Mary C. McCall, Jr., doing the script.

Shirley Ships North

Hollywood, Nov. 23.

Top femme role opposite Michael O'Shea in 'The Man from Frisco' at Republic goes to Ann Shirley.

Picture, most of which will be filmed at Richmond, Cal., is based on the wartime production of ships by Henry J. Kaiser, the world's outstanding shipbuilder.

NATIONAL BOXOFFICE SURVEY

There are only a few new entries currently as key spots depend on previous coin-getters for heavy sugar. Weakness cropped out among some of these previously okay attractions. 'Girl Crazy' (M-G), 'Flesh and Fantasy' (U), 'Whistling in Brooklyn' (M-G) and 'North Star' (RKO) are the newcomers. 'Girl Crazy,' with Mickey Rooney and Judy Garland together again, looks surefire, being leading new picture in Philadelphia with sock $29,000 and terrif $19,000 to pace Seattle. 'Flesh' soared to a new high of $40,000 at N. Y. Criterion. 'Whistling,' spotted too soon after previous Red Skelton picture, is only so-so $13,000 in Baltimore, however. 'North Star,' measuring up to its N. Y. promise, is topping mild Washington with sockeroo $22,000, is lofty $11,000 in Cincinnati, smash $12,500 in San Francisco and powerful $20,000 in Buffalo.

With 'Guadalcanal Diary' (20th) confounding the dire critics of war pictures by racking up great biz wherever opening, others such as 'Rosie O'Grady' (20th), 'Sahara' (Col), 'Lady Takes Chance' (RKO), 'In Old Oklahoma' (Rep), 'Princess O'Rourke' (WB), 'Top Man' (U), 'Claudia' (20th), 'Young Ideas' (M-G), and 'True to Life' (Par) are following about same pattern as recently. 'Diary,' at smash $97,000 in N. Y., looms great $31,000 in Chicago; hot $11,000, Baltimore; bangup $19,500, Denver; and stout $11,000 in Louisville. It's solid to great in second sessions in Providence, Det., Cincy and Philly. Picture landed a new moveover record in one L. A. house. 'Rosie' still is just that, pace-setting coin in Minneapolis being standout.

'Lady,' with smash $13,500 in Seattle, is still sturdy on holdover or extended runs in Newark, Frisco, L. A. and Denver. 'Claudia,' at big $18,000 in Wash., is strong $97,000 in third N. Y. sesh at Music Hall, and robust to sock on second weeks in Montreal, Chi and Boston. 'Sahara' is fine to stout in Frisco, Buffalo, Seattle and N. Y. on holdovers, being $60,000 for N. Y. second stanza. 'Top Man' is topping Newark, looks great in Denver, but only so-so in Balto. 'Life,' which is smash $60,000 in Chi, with band, is stout $36,500 in Los Angeles.

'Old Okla.' looms strong $13,000 in Philly, hot $12,000 in mild K. C., wham $23,000 in Boston, smash $7,000 in small Omaha house, great $17,000 in third Chi week, nice on Balto holdover and solid on Seattle moveover. 'O'Rourke,' now mostly robust h.o. and extended run, is pacing Cincy with rousing $17,000. It's heading for okay $34,000 in third N. Y. sesh and wham $33,000 in fourth L. A. weeks. 'Ideas' is encountering spottiness, being only fair in Louisville and so-so in Indianapolis while fast $18,500 in Prov. and big $27,000, with band, in Cincy. 'Crazy House' (U), which had done well on a couple of previous playdates, is listed so-so $25,500 in three L. A. spots. 'Lassie Come Home' (M-G) shapes much stronger, being outstanding in L. A., where paired with 'Young Ideas' in four houses for brisk $51,500. Also satisfactory in Brooklyn and Cleveland. 'Corvette K-225' (U) is leading Cleve., with band, for great $27,500.

From the keys: 'Old Acquaintance' (WB), great $23,000, Detroit, good $26,800, third N. Y. sesh; 'Iron Major' (RKO), strong $25,000, Chi; 'Is Everybody Happy' (Col), fair $15,000, Brooklyn; 'Wintertime' (20th), Brooklyn topper, $23,000; 'Army' (WB), Montreal ace, sock $18,000; 'Dood It' (M-G), fine $42,000, two Boston spots, and fair $15,000 in Buffalo.

OLD ACQUAINTANCE PRINCESS O'ROURKE THANK YOUR LUCKY STARS WATCH ON THE RHINE IRVING BERLIN

CONSTANT NYMPH ACTION IN THE NORTH ATLANTIC BACKGROUND TO DANGER YANKEE DOODLE DANDY CASAB

Everybody set?

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with

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JOHN RIDGELY • GENE LOCKHART

Directed by RAOUL WALSH • Produced by JACK CHERTOK

Screen Play by Frank Gruber and Alvah Bessie • From a Story by Leslie T. White Music by Adolph Deutsch

'In Old Okla.' Wham $23,000 in Hub; 'Matrimony' Fair 27G, 'Claudia' 25G, 2d

Boston, Nov. 23.

Thanksgiving holiday biz will help totals all around this week. About evenly divided between new films and h.o.'s, both catching solid trade. Out in front for smash profit is 'Old Oklahoma,' Republic opus, at Paramount and Fenway with great $23,000. 'I Dood It' is out in front for highest total, sweet $42,000 at State and Orpheum, much larger Loew houses.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Holy Matrimony' (20th) plus Al Dexter orch, Jane Withers, Leon Navara, others on stage. Taking a nice $27,000 but a bit below hopes. Last week, 'Fired Wife' (U) plus Lou Walters' 'Latin Quarter Revue,' big $28,500.

Fenway (M-P) (1,373; 40-60)—'In Old Oklahoma' (Rep) and 'Sleepy Lagoon' (Rep). Solid $7,000. Last week, 'Let's Face It' (Par) and 'Passage Suez' (Col), $5,000.

Memorial (RKO) (2,900; 44-75)—'Claudia' (20th) and 'Victory Air Power' (RKO) (2d wk). Maintaining hot pace at big $25,000, high for second frame. Last week, grand $28,000.

Metropolitan (M-P) (4,367; 35-65)—'Thank Lucky Stars' (WB) and 'Murder Waterfront' (WB) (2d wk). Normal drop to $24,000 following dandy $29,000 first week.

Orpheum (Loew) (2,900; 44-65)—'Dood It' (M-G) and 'Dr. Gillespie's Criminal Case' (M-G). Skelton hot here, with great $28,000 likely. Last week, 'Sahara' (Col) and 'Chance Lifetime' (Col) (2d wk), big $22,000.

Paramount (M-P) (1,700; 40-60)—'In Old Oklahoma' (Rep) and 'Sleepy Lagoon' (Rep). Mighty powerful $16,000, about tops here. Last week, 'Let's Face It' (Par) and 'Passport Suez' (Col) (2d wk), hot $13,800.

State (Loew) (3,200; 44-65)—'Dood It' (M-G) and 'Dr. Gillespie's Criminal Case' (M-G). Satisfactory for this dwindling nabe at $14,000. Last week, 'Sahara' (Col) and 'Chance Lifetime' (Col) (2d wk), oke $8,500.

Translux (Translux) (900; 28-65)—'Mystery Broadcast' (Mono) and 'Lisbon Clipper Mystery' (Mono). Good $5,500. Last week, 'Face Behind Mask' (Col) and 'Man Nine Lives' (Col), $6,700.

Himber-Waters Boost 'Ideas' to Wow $27,000, Cincy; 'Star' Tall 11G

Cincinnati, Nov. 23.

Downtown biz continues stout Thanksgiving week. Heaviest portion of b.o. is being cut off by the Albee, in second week of combo policy, with 'Young Ideas' and Richard Himber's band and Ethel Waters heading the stage bill. 'Princess O'Rourke' is piling up biz at the Palace and 'North Star' is bright at the Capitol.

Estimates for This Week

Albee (RKO) (3,300; 44-85)—'Young Ideas' (M-G) and, on stage, Richard Himber orch, Ethel Waters, others. Big $27,000. Last week, 'Iron Major' (RKO) and Glen Gray orch on stage, sock $30,000 for teeoff on vaudfilm revival after season's absence in city.

Capitol (RKO) (2,000; 35-65)—'North Star' (RKO). Lofty $11,000. Last week, 'Rosie O'Grady' (20th) (moveover), solid $7,000.

Family (RKO) (1,000; 22-33)—'Tornado' (Par) and 'Coastal Command' (RKO), divided with 'Juke Girl' (WB) and 'Texas Kid' (Mono). Regular $2,100. Ditto last week on 'Seventh Victim' (RKO) and 'Chance Lifetime' (Col) split with 'Manpower' (WB) and 'Bullets Saddles' (Mono).

Grand (RKO) (1,430; 33-65)—'Guadalcanal Diary' (20th) (2d wk). Okay $6,500 after excellent $11,000 starter.

Keith's (Libson) (1,500; 33-65)—'Rosie O'Grady' (20th). Second transfer for third downtown sesh. All right $5,500. Last week, 'Dancing Masters' (20th) and 'Falcon and Coeds' (RKO), $4,000, no dice.

Lyric (RKO) (1,400; 33-65)—'Iron Major' (RKO) (moveover). Sad $3,000. Last week, 'Crime School' (WB) and 'Girls on Probation' (WB) (reissues) (2d run), n.s.h. $3,800.

Palace (RKO) (2,600; 33-65)—'Princess O'Rourke' (WB). Hefty $17,000. Same last week with 'Let's Face It' (Par).

Shubert (RKO) (2,100; 33-65)—'Let's Face It' (Par). Moveover. Okay $5,000. Last week, 'Lady Takes Chance' (RKO) (2d run), hotsy $6,000.

Easy-to-Move Title

Hollywood, Nov. 23.

Louis de Rochement's first production at 20th-Fox will be 'There Shall Be No Night,' based on the Lunt-Fontanne stage play, with a geographical switch.

To keep up with front page war news, the action has been shifted from Finland to Greece.

Gov't Looks to Pix

Continued from page 3

an overwhelming proportion of fluffy, escapist picture material.

Their contention is that the defeat of Germany and eventually of Japan would not lessen the need for conditioning the public to the serious social and economic problems which will remain — problems considered nearly as important as actual combat warfare. It is held, in short, that the defeat of the Aixs powers would end only one phase of the war.

There appears to be concern in the United Nations quarters that the screen will try to revert to its prewar status as a completely entertainment medium.

Born of Wartime Necessity

It is pointed out that the picture business discovered itself as a great public service industry only during this war and that it may not be able to resume its former carefree existence after the war because governments have placed new values upon the screen. Opinions have been voiced that the film industry will be able to maintain full freedom of operation only to the extent that it continues to prove itself a national public service as well as an entertainment medium.

Already being emphasized in some United Nations government films—in production or scheduled—are some of the social and economic obligations and developments which will figure in the reconstruction period. In this respect, it is pointed out that films made to show what we are fighting for must consider the future as well as the present.

View is held by political analysts that the need for self-discipline among the peoples of the United Nations will continue after the war because even the wealthy agricultural-industrial nations of the Western Hemisphere could not feed Europe as well as themselves without such self-discipline.

Touching on certain types of escapist films with a war background, one official stated: 'You can't carry people along on flags and bands alone for very long. This war is being fought for a purpose. The unemployment problem is one which must be given first consideration. These matters call for hard-headed, constructive thinking and the screen can be of great help here.

'However, there is a danger that film producers and exhibitors will take the easier path. There is a danger that pictures will be made in great quantities which will mirror the complacency which is the hallmark of the most ignorant.'

Combination of the Two

It is held by public information experts that film producers can combine good business with public service—that the picture which is too dull or too arty fails to achieve its purpose though the intention may be good.

Discussion in various Government agencies concerned with film production, both in the U. S. and abroad, is along post-war reconstruction lines. Although belief in film trade circles is that the end of the war will bring an end to national service (via certain types of picture themes) by the commercial motion picture industry, opinion in some Government quarters indicates that the commercial film trade will continue to be looked to for further aid in the building of the post-war world.

Indpls. Slows Down But 'Pursuit' Okay $12,000

Indianapolis, Nov. 23.

Trade has slowed to a trot at local deluxers from recent fast pace, possibly because of early Christmas shopping for few holiday articles left in stores. Top money for the week is going to 'Dancing Masters' with Johnny Long's band at the Circle. 'Northern Pursuit' at the Indiana looks strongest of straight filmers.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-55)—'Dancing Masters' (20th) and Johnny Long orch on stage. Fair $14,000. Last week, 'Holy Matrimony' (20th) and 'Paris After Dark' (20th), at 50c top, tepid $9,000.

Indiana (Katz-Dolle) (3,300; 30-50)—'Northern Pursuit' (WB) and 'Hi Sailor' (U). Oke $12,000 on Errol Flynn's northern opus. Last week, 'Iron Major' (RKO) and 'Here Comes Elmer' (Rep), modest $11,500.

Keith's (Indie) (1,200; 30-55)—'Gentle Gangster' (Rep) plus vaude. Average $4,700 for four-day weekend. Last week, 'Little Miss Molly' (PRC) and Blackstone magic show on stage, fine $9,000 on full week.

Loew's (Loew's) (2,450; 30-50)—'Young Ideas' (M-G) and 'Kansan' (M-G). Not bad at $10,000. Last week, 'Tartu' (M-G) and 'Dr. Gillespie's Criminal Case' (M-G), fair $9,300.

Lyric (K-D) (1,600; 30-50)—'Never Been Licked' (U) and 'Larcency With Music' (U). So-so $5,500 on first run. Last week, 'Wintertime' (20th) and 'Someone to Remember' (Rep), on moveover, sturdy $6,200.

'Guadalcanal' Bangup $19,500, 2 Denver Spots

Denver, Nov. 23.

Business continued big here with 'Guadalcanal Diary,' day-dating the Denver and Esquire, tops currently. 'Top Man,' at Paramount, also looms outstanding among new films.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Princess O'Rourke' (WB) and 'Find the Blackmailer' (WB), after week at each Denver, Esquire. Big $7,000. Last week, 'Johnny Come Lately' (UA) and 'Holmes Faces Death' (U), from Denver and Esquire, nice $6,000.

Broadway (Fox) (1,040; 30-65)—'Rosie O'Grady' (20th) and 'Chance of Lifetime' (Col), after a week at each Denver, Esquire, Aladdin, Rialto. Strong $5,000. Last week, 'Salute Marines' (M-G) and 'Shantytown' (Rep), from Orpheum, good $4,000.

Denham (Cockrill) (1,750; 30-55)—'Let's Face It' (Par) (4th wk) and 'Good Fellows' (Par) (2d wk). Nice $8,000 in six days to get Thanksgiving opening on new film. Last week, 'Let's Face It' (Par) (3d wk) and 'Good Fellows' (Par) good $9,500.

Denver (Fox) (2,525; 30-65)—'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th), day-date with Esquire. Big $15,000. Last week, 'Princess O'Rourke' (WB) and 'Find Blackmailer' (WB), also at Esquire, $14,500.

Esquire (Fox) (742; 30-65)—'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th), also at Denver. Great $4,500. Last week, 'Princess O'Rourke' (WB) and 'Find Blackmailer (20th), also at Denver, fine $4,000.

Orpheum (RKO) (2,600; 30-65)—'Lady Takes Chance' (RKO) and 'Falcon Coed' (RKO) (2d wk). Nice $12,000. Last week, big $16,500.

Paramount (Fox) (2,200; 30-60)—'Top Man' (U) and 'Iraq' (WB). Great $10,000. Last week, 'Dangerous Blondes' (Col) and 'Kansan' (UA), nice $9,000.

Rialto (Fox) (878; 30-65)—'Johnny Come Lately' (UA) and 'Holmes Faces Death' (U), after week at Denver, Esquire, Aladdin. Fine $4,000. Last week, 'Rosie O'Grady' (20th) and 'Chance Lifetime' (Col), via Denver, Esquire, Aladdin route, $4,500.

Theatre Fires

Continued from page 7

poured smoke into the lobby through a ventilator failed to terrify an audience that had been watching pictures of European aerial warfare. The feature, 'Spitfire,' was just ending when an usher noticed the smoke seeping into the lobby and, after calling the fire department, kept the blaze under control until firemen arrived. At the show's conclusion Manager Martin Lebedoff went on the stage and told the audience of 500 about the fire.

About 300 persons who already had seen the picture filed out calmly. The rest remained in their seats.

Projectionist Killed In Can. Film Exchange Fire

Toronto, Nov. 23.

One man died of burns and five firemen were injured when a three-alarm fire, accompanied by several explosions, swept through the six story film exchange building here for a $150,000 loss. Eighteen film companies have their Canadian head offices in the building. Loss would have amounted to millions but for fireproof vaults which saved thousands of reels.

Herbert Naiman, Monogram projectionist, who was lining up a private screening, was trapped on the third floor. Dissuaded from leaping by spectators, he was rescued by firemen, but died in St. Michael's Hospital from burns and shock. Cause of the fire was not determined but series of explosions occurred. Blaze broke out at around 8 p.m., most of staffs having left some hours before. Three blasts occurred in the basement and then the building became a mass of flames.

While prints in several vaults were saved, most booking records were destroyed. Tenants included Regal Films, distribs, for M-G in Canada, United Artists, Empire Univresal, RKO, headquarters of Odeon Theatres and many indies.

Morgan-Rubinoff Up 'Diddle' to Rich $44,000, Det.; 'Acquaintance' Big 23G

Detroit, Nov. 23.

Getting ready for Thanksgiving holiday, three houses here have fresh product this week with others operating with strong holdovers.

Michigan will shoot out in front with a combination of 'Hi, Diddle Diddle' plus Russ Morgan orchestra and Rubinoff on stage. Other two new bills in loop, 'Old Acquaintance' and 'Adventures of a Rookie' at the United Artists and two chillers, 'Return of Vampire' and 'Thirteenth Guest,' at Adams also will be stout.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Return of Vampire' (Col) and '13th Guest' (Mono). Holiday will help, strong $10,000. Last week, 'Top Man' (U) and 'Fired Wife' (U) (2d wk), fine $9,400.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Thank Lucky Stars' (WB) and 'Submarine Alert' (Par) (3d wk). Moveovers from Michigan, rich $15,000. Last week, 'Let's Face It' (Par) and 'Alaska Highway' (Par), good $11,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Guadalcanal Diary' (20th) and 'Never Dull Moment' (U) (2d wk). Will tuck a choice $26,000 on last week's wham $42,000.

Madison (United Detroit) (1,800; 55-75)—'Proudly Hail' (Par) and 'Holy Matrimony' (20th). Robust $5,100. Last week, 'Lily Mars' (M-G) and 'Mission Moscow' (WB), great $4,900.

Michigan (United Detroit) (4,000; 55-75)—'Hi, Diddle' (UA) and Russ Morgan orch and Rubinoff on stage. Sock $44,000. Last week, 'Lucky Stars' (WB) and 'Submarine Alert' (Par) (2d wk), great $22,000.

Palms-State (United Detroit) (3,000; 55-75)—'Canteen' (UA) (4th wk). Holiday will give this a lift to nice $14,000 after last week's good $16,000.

United Artists (United Detroit) (2,000; 55-75)—'Old Acquaintance' (WB) and 'Adventures Rookie' (RKO). Great $23,000. Last week, 'Salute Marines' (M-G) and 'Young Ideas' (M-G) (2d wk), choice $16,000.

Wilson (1,900; $1.10-$1.65)—'Bell Tolls' (Par) (8th wk). Holding on even keel with another $7,000 sighted after about same last week.

Max Gordon

Continued from page 3

of partnerships limited to specific purposes, while formerly the weekly stipend was paid out as a loan against future profits.

There are individual differences in each case, of course, but a 'captive producer' deal generally has four main provisions: (a) a regular payment of somewhere around $1,500 weekly to the Broadway producer, against future earnings; (b) the producer takes on no direct obligation to produce any legitimate offering during the life of the contract; (c) a 50-50 split on profits if any; (d) the film company has the first right to buy a legit property resulting from the partnership at the price set by the playwright. Limited partnerships are ararnged by the subsidiary of a film company which has to do with investments in legitimate productions.

Deals Differ

A 'captive producer' deal must be differentiated from a deal whereby a producer arranges for film backing for a given show. In the latter case, the deal is for a single specific vehicle, and the deal ends when the property is disposed of. In the former case, a producer is paid off regardless of whether he has anything on the fire at any given time, and he is free to make his own arrangements as to financing of a given project, with or without backing from the company which has him under a 'captive producer' contract. These deals are also differentiated from percentage propositions where a theatrical producer takes his earnings from a property sold to the films on a spread-out weekly basis to cut down the tax wallop.

What forces film companies and legit impressarios into these 'captive producer' agreements is the provision in the Dramatists' Guild rules that the producer shall be the one who disposes of a play. If a producer were frankly and openly on the payroll of a film company he could not negotiate for the film rights to a property. Hence, the limited partnership.

An interesting aspect of this situation is that the 'captive producer' arrangement could easily be used to develop new playwrighting talent. A film company could shell out an additional $1,000 for example (at an actual cost to itself of about $100, when the potential tax deduction is reckoned in) for the impressario to give to a new playwright to tide him over until an idea or a partially-finished script could be written. Through the legit producer, the film company could thus take a direct hand in shaping or grooming potential story properties.

Yet no company has done this, and as nearly as can be learned, 20th which has three major producers on its books is not doing it, either.

At least two legit producers are already following the practice of subsidizing playwrights to encourage them to work up plays. Herman Shumlin has an arrangement with Howard Fast, author of 'Citizen Tom Paine,' whereby Fast receives a weekly salary until such time as he shall come forth with a play. Fast never having worked in this medium. Otto Preminger is doing the same thing with Henry Kleiner, a young playwright who won the Sergel Award for dramaturgy two years ago.

K.C. Biz Off Badly But 'Old Okla.' Hot $12,000, 'Courage' Solid 12½G

Kansas City, Nov. 23.

Grosses are off sharply at the downtown deluxers this week. The Midland, with 'First Comes Courage' dualed with 'Kingdom for a Cook,' is the pacer. Close behind are the Esquire, Uptown and Fairway, playing 'In Old Oklahoma' day-and-date. Combo of 'Always a Bridesmaid' and 'Melody Parade' at the Tower, hypoed by stage show, looks headed for brisk biz.

Estimates for This Week

Esquire, Uptown and **Fairway** (Fox-Midwest) (820, 2,043 and 700; 40-60)—'In Old Oklahoma' (Rep). Strong $12,000. Last week, 'Battle of Russia' (20th) and 'Fired Wife' (U), nice $9,500.

Midland (Loew's) (3,500; 35-50)—'First Comes Courage' (Col) and Kingdom for Cook' (Col). Good $12,500. Last week, 'Dood It' (M-G) and 'Doughboys in Ireland' (Col), torrid $18,000.

Newman (Paramount) (1,900; 40-60)—'Let's Face It' (Par) (3d wk). Satisfactory $9,000 to add to total of $29,000 for first two frames.

Orpheum (RKO) (1,600; 40-60)—'Watch Rhine' (WB) (2d wk) with 'Aircraft Missing' (UA). Lively $11,600. Last week, with 'Yanks Ahoy' (UA), splendid $15,000.

Tower (Fox-Joffee) (2,100; 35-50)—'Always Bridesmaid' (U) and 'Melody Parade' (Mono), with stage show. Bright $9,500 or over. Last week, 'Paris After Dark' (20th) with 'Hobby Lobby' revue on stage, $10,000.

'Ideas' Snappy $18,500, Prov. Ace; 'Life' Grand 10G, 'Phantom' 11G, 2D

Providence, Nov. 23.

Holdovers of 'Guadalcanal Diary' at Majestic and 'Phantom of Opera' at RKO Albee are both doing stout biz. Snappy newcomers include 'True to Life' at Strand and 'Young Ideas' at Loew's State.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Phantom Opera' (U) (2d wk). Holding own for snappy $11,000 after harvesting swell $18,000 in opening sesh.

Carlton (Fay-Loew) (1,400; 30-50)—'Tartu' (M-G) and 'Women At Work' (PRC) (2d run). Slowed to fair $3,000. Last week, 'Princess O'Rourke' (WB) and 'Murder Waterfront' (WB) (3d downtown wk), snappy $4,000.

Fay's (Fay) (2,000; 30-50)—'Harvest Melody' (PRC) and vaude on stage. Average $6,000. Last week, 'Dancing Masters' (20th) plus vaude, nice $7,000.

Majestic (Fay) (2,200; 30-50)—'Guadalcanal Diary' (20th) and 'Hi Sailor' (U) (2d wk). After strong $15,000 opening sesh, holdover will be in solid $10,000.

Metropolitan (Snyder) (3,200; 36-59)—'Scream In Dark' (Rep) and A. B. Marcus 'Tropicana Revue' on stage. Three-day weekend run, good $7,000. Last week, 'Coastal Command' (RKO) plus Tony Pastor orch, great $10,500 for four-day holiday bill.

State (Loew) (3,200; 30-50)—'Young Ideas' (M-G) and 'Oklahoma Kid' (WB) (reissue). Fast $18,500. Last week, 'Tartu' (M-G) and 'Women at Work' (PRC), $17,000.

Strand (Silverman) (2,000; 30-50)—'True To Life' (Par) and 'Submarine Alert' (Par). Stepping right along to strong $10,000. Last week, 'Hostages' (Par) and 'Good Fellows' (Par) (2d wk), nosedived to sad $2,200.

IN PHILADELPHIA
GUADALCANAL DIARY
A TRIUMPH!
IN NEW YORK ROXY
GUADALCANAL DIARY
A TRIUMPH!
IN CINCINNATI
GUADALCANAL DIARY
A TRIUMPH!
IN DETROIT
GUADALCANAL DIARY
A TRIUMPH!
IN MEMPHIS
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A TRIUMPH!
IN MILWAUKEE
GUADALCANAL DIARY
A TRIUMPH!
IN ATLANTA
GUADALCANAL DIARY
A TRIUMPH!
IN ST. LOUIS
GUADALCANAL DIARY
A TRIUMPH!

Richard Tregaskis' "GUADALCANAL DIARY"
with Preston Foster · Lloyd Nolan · William Bendix
Richard Conte · Anthony Quinn
and Richard Jaeckel · Roy Roberts · Minor
Watson · Ralph Byrd · Lionel Stander
Reed Hadley · John Archer · Directed by
LEWIS SEILER · Produced by BRYAN FOY
Associate Producer Islin Auster · Screen Play
by Lamar Trotti · Adaptation by Jerry Cady
William Goetz in Charge of Production

from the triumphant company

20th CENTURY-FOX

Madame Curie

Metro release of Sidney Franklin production. Stars Greer Garson, Walter Pidgeon; features Henry Travers, Albert Basserman, Robert Walker, C. Aubrey Smith, Dame May Whitty, Victor Francen, Elsa Basserman, Reginald Owen. Directed by Mervyn LeRoy. Based on the book by Eve Curie; adaptation, Paul Osborn and Paul H. Rameau; narration, James Hilton; editor, Harold F. Kress; camera, Joseph Ruttenberg. Previewed in N. Y., Nov. 18, '43. Running time, **125 MINS.**

Madame Curie ..... Greer Garson
Pierre Curie ..... Walter Pidgeon
Eugene Curie ..... Henry Travers
Prof. Jean Perot ..... Albert Basserman
David LeRoy ..... Robert Walker
Lord Kelvin ..... C. Aubrey Smith
Mme. Eugene Curie, Sr. ..... Dame May Whitty
Pres. of University ..... Victor Francen
Mme. Perot ..... Elsa Basserman
Dr. Bouquet ..... Reginald Owen
Reporter ..... Van Johnson
Irene ..... Margaret O'Brien

Every inch a great picture, 'Madame Curie' is not only a distinguished contribution to the screen in that it absorbingly tells mankind of the struggle and heartaches that ultimately resulted in the discovery of radium but, further than that, because it is a very poignant love story, its boxoffice success is assured. Carrying a singularly strong appeal for women, at the same time it is not just a so-called woman's picture and can't miss being big everywhere.

The same hit-making combinat on of Sidney Franklin, producer, and Mervyn LeRoy, director, who turned out 'Mrs. Miniver' and 'Random Harves,' have instilled into the story of Madame Curie and her scientist-husband a particularly high degree of entertainment value where in less-skilled hands the romance of radium and its discovery may have struck out. The pitfalls were there but Franklin, giving the film excellent production, and LeRoy, directing it inspiringly, have skirted them in the most intelligent and cautious manner.

While the events leading up to the discovery of radium and the fame it brought Madame Curie are of the greatest underlying importance to the picture as entertainment, it's the love story that dominates all the way. Thus, this is not just the saga of a great scientist nor just a story of test tubes and laboratories.

Film is based on the book, 'Madame Curie,' written by Eve Curie, daughter of the Polish teacher-scientist who quite by accident came upon the source of the precious radium element. It has been adapted with great skill by Paul Osborn and Paul H. Rameau, with a few stretches of narration by James Hilton. Written compellingly, with the dialog having both force and tenderness, it throws Greer Garson and Walter Pidgeon together immediately after the opening and, as the romance between them ripens, it gathers terrific momentum. The scenes in which Pidgeon, himself a struggling scientist, pleads with Miss Garson not to give up her laboratory studies (she's been using his lab as a place to experiment), and his final, rather clumsy proposal, are gems. Farther on, after Madame Curie has found radium and Pidgeon gets killed, a sequence of great pathos and touching romanticism is portrayed which will wring the doughtiest hearts and bring out the kerchiefs.

For the finish, the story skips several years, going to an impressive ceremony before solons of the University of Paris who are honoring the now graying Madame Curie on the 25th anniversary of isolation of the radium element. It marks a fitting close for a fine biography of an illustrious and fine womanan.

The picture has been directed with excellent restraint and both of its stars perform with this same admirable restraint. In all respects, it's a simple story told that way but with uncommonly strong impact.

Miss Garson and Pidgeon, latter with chin whiskers and mustache, virtually carry the picture between themselves, but in the casting of others the selections have been carefully made as to type and otherwise. These include Henry Travers and Dame May Whitty, parents of Pidgeon, and sundry scientists, professors, etc., among them Albert Basserman, Robert Walker, C. Aubrey Smith, Victor Francen, Elsa Basserman and Reginald Owen.

Though running long, the footage of 125 minutes is fully justified and the editing by Harold F. Kress leaves nothing to be desired. Franklin's production backgrounds are excellent and the photography by Joseph Ruttenberg good without being gaudy. *Char.*

TITLE CHANGES

Hollywood, Nov. 23.

'Cross Your Fingers' is release tag on 'Kiss and Wake Up' at Universal.

'Rhythm Parade' at Universal became 'Slightly Terrific.'

'The Falcon Out West' is release handle on 'The Falcon in Texas' at RKO.

'When Ladies Fly' at Universal became 'Ladies Courageous.'

'Between Two Worlds' is release tag on 'Outward Bound' at Warners.

'The Girl Rush' new handle on 'Petticoat Fever' at RKO.

'Gildersleeve's Ghost' is new handle on 'Gildersleeve, Detective' at RKO.

'My Friend Curly' at Columbia will be released as 'Yes Sir, That's My Baby.'

Jack London

United Artists release of Samuel Bronston production. Directed by Alfred Santell. Stars Michael O'Shea, Susan Hayward; features Frank Craven, Osa Massen, Virginia Mayo, Ralph Morgan. Screenplay, Ernest Pascal, based on 'The Book of Jack London,' by Charmian London; camera, John W. Boyle; music, Fred Rich; editor, William Ziegler. Previewed in N. Y. Nov. 22, '43. Running time, **92 MINS.**

Jack London ..... Michael O'Shea
Charmian ..... Susan Hayward
Freda Maloof ..... Osa Massen
Prof. Hillhard ..... Harry Davenport
Old Tom ..... Frank Craven
Mamie ..... Virginia Mayo
George Brett ..... Ralph Morgan
Mammy Jenny ..... Louise Beavers
Kerwin Maxwell ..... Jonathan Hale
Capt. Tanaka ..... Leonard Strong
'Lucky Luke' Lannigan ..... Paul Hurst
Scratch Nelson ..... Regis Toomey
Miles ..... Robert Cavanaugh
Mallmon ..... Olin Howlin
French Frank ..... Albert Van Antwerp
Whiskey Bob ..... Ernie Adams
Red John ..... John Kelly
Capt. Allen ..... Robert Homans
Richard Harding Davis ..... Morgan Conway
James Hare ..... Edward Earle
Fred Palmer ..... Arthur Loft
English Correspondent ..... Lumsden Hare
American Correspondent ..... Brooks Benedict
Golden Dancer ..... Mei Lee Fei
Hirohi ..... Robert Katcher
American Consul ..... Pierre Watkin
Japanese General ..... Paul Fung
Interpreter ..... Charlie Lung
Japanese Official ..... Bruce Wong
Japanese Sergeant ..... Eddie Lee
Soldier ..... John Fisher
Victor ..... Jack Roper
Axel ..... Sven Hugo Borg
Pete ..... Sid Dalbrook
Commissioner ..... Davison Clark
Literary Guests ..... Harold Minjir, Roy Gordon, Torben Meyer
Bit Child ..... Charlene Newman
Bit Father ..... Edmund Cobb
Theodore Roosevelt ..... Wallis Clark
Wm. Loeb ..... Charles Miller
Japanese Ambassador ..... Richard Loo
Cannery Foreman ..... Dick Curtis
Cannery Woman ..... Sarah Padden
Indian Maid ..... Evelyn Finley
Charmian's Secretary ..... Rose Plummer

Samuel Bronston has brought to the screen one of the great men of American letters, Jack London, and if ever there was a blood-and-guts subject for Hollywood treatment, London has long seemed a natural. But the play's still the thing. 'Jack London,' an adaptation of a book written by the author's wife, Charmian, has much of the writer-adventurer's life crammed into its 92 minutes, but somewhere along the line it has missed fire. Coupled with the lack of name value for the marquee, 'London' seems slated for mild biz in the keys or where his name still spells magic as one of the great writer champions of the class struggle.

To the modern generation the name of Jack London is probably just a memory. To them he may well have been the author of one of the great bestsellers, 'The Call of the Wild,' or the lusty 'Sea Wolf.' But to another generation the name was everything his books implied, a fabulous adventurer whose character seeped into many of his novels and short stories. It was an adventuresome career so fabulous that even in its fictional transition did it excite incredulous disbelief. All this has been told in the filmization, but the story treatment is consistently wavering. It's a yarn that might well have defeated most scenarists; it seems incredible that one screen script could have attempted so full a career.

For boxoffice purposes one of the main snags to 'London' is the fact that one of the film's two most important characters—Charmian London, the author's wife—fails to appear until the film has consumed half its running time. Susan Hayward is starred in the role, as is Michael O'Shea in the title part, and for a starred performer to be absent for that length of time is dangerous scripting and directing, let alone producing.

London's career, of course, will be recalled as being divided into, possibly, two facets. One was his burning desire to cure the world's ills through his writings. That part only receives passing notice in the pic. And it was one of his great links to a world-wide public. The other was the lustiness that creeped into all his stories, and which this film treats unimaginatively.

If it has no value other than narrating the story of a great author, 'London' at least points up the Japanese menace that he apparently determined was out to rule the Pacific—this as long ago as 1904, when he covered the Russo-Jap war as a newspaper correspondent. His treatises on the subject—so the film says—were ignored as too dangerous. The United States and Japan were at that time to all intents and purposes friendly.

There is much more in the film that creates some interest, but all told at a generally languid pace. His early career as raider of oyster beds, his venture into the Yukon in '97 to join the gold rush, his seamanship on a sealing vessel, and more, are told almost perfunctorily.

O'Shea, comparative newcomer to Hollywood from the Broadway stage, is miscast in the title role. His physique, for one, is not what one might expect of a two-fisted Jack London, and a couple of the scenes in which he delivers kayo blows are too obviously staged. His performance generally is uncertain. Miss Hayward lends grace and looks to the part of London's wife, while Frank Craven is best of the large supporting cast.

This is Bronston's first production after years in the film distribution business, and there obviously was considerable coin spent on the production. But there can be considerable consolation in knowing that many another initial failure has been a rung to success. Bronston indicates sufficiently in this pic that he's got the spark and imagination to achieve that success. *Kahn.*

Miniature Reviews

'Madame Curie' (M-G). Greer Garson and Walter Pidgeon in a great picture from every point of view. Augurs big b.o.

'Jack London' (Bronston-UA). Michael O'Shea and Susan Hayward starred in disappointing biography.

'Around the World' (songs) (RKO). Fair Kay Kyser filmusical.

'Is Everbody Happy?' (Col). Ted Lewis name on marquee will carry this mediocre pic as dual suppor..

'So's Your Uncle' (songs) (U). Billie Burke with Jan Garber and Jack Teagarden bands in dualer.

'Women in Bondage' (Mono). Melter of women under Hitler's regime; sturdy grosser for many spots.

'Silver City Raiders' (Col). Russell Hayden starrer with plenty of action for rabid western fans.

'Underdog' (PRC). Juve dog-lovers should go for this tear-jerker of a farm boy and his pooch battling big-city odds.

'It Happened in Gibraltar' (Strong) (French). French spy melter for arty theatres.

Around The World

(SONGS)

Hollywood, Nov. 22.

RKO release of Allan Dwan production. Stars Kay Kyser; features Mischa Auer, Joan Davis, Marcy McGuire, Wally Brown, Alan Carney, Kay Kyser's band. Directed by Allan Dwan. Original story and screenplay by Ralph Spence; special material, Carl Herzinger; camera, Russell Metty; editor, Theron Warth; musical director, C. Bakaleinikoff, songs, Jimmy McHugh, Harold Adamson; special effects, Douglas Travers; musical arrangements, George Duning; musical numbers staged by Nick Castle; art direction, Albert D'Agostino and Al Herman; set decorations, Darrell Silvers, Claude Carpenter; assistant director, Harry Scott. Previewed Nov. 22, '43. Running time, **90 MINS.**

Kay ..... Kay Kyser
Mischa ..... Mischa Auer
Joan ..... Joan Davis
Marcy ..... Marcy McGuire
Pilot-Clipper ..... Wally Brown
Joe Gimpus ..... Alan Carney
Georgia ..... Georgia Carroll
Harry ..... Harry Babbitt
Ish ..... Ish Kabibble
Sully ..... Sully Mason
Julie ..... Julie Conway
Diane ..... Diane Pendleton
Little Fred's Football Dogs and Kay Kyser's Band

Kay Kyser, his band and entertainers, with added and major assistance from Joan Davis, Mischa Auer, Marcy McGuire and bevy of eight showgirls, make an overseas camp show tour as basis for this obvious filmusical. Lightly set up, aiming for escapist fare, with accent on combination of songs and broadly sketched slapstick, picture will catch boxoffice reaction mainly on name of Kyser. Unit is picked up entertaining at an Australian canteen, and then planes to India, Chungking, Cairo and eastward across the North African desert. At each stop there are song and musical presentations by Kyser and his group in typical zippy style, intermingled with disjointed and wacky slapstick.

Scripter Ralph Spence digs deep into his memory for numerous aged dialog cracks. Story threads are started at a couple of points, but left dangling when the gang moves on, and the result is an episodic, crazy-quilt tour.

Joan Davis goes all-out with her broad comedy display for good reaction, while Auer does well in limited footage and fleeting glimpses. Young Miss McGuire, newcomer, indicates promise in both acting and singing lines, but requires better showcase than this one. Kyser competently holds spotlight for the journey, and does okay in displaying his band and entertainers in the familiar style of his radio presentations.

Jimmy McHugh and Harold Adamson have provided a good group of songs, several of which can catch popular favor. 'Roodle-ee-Doo,' introduced by Kyser's band and songsters, has good jump tempo to get wide attention; 'Candlelight and Wine' is a romantic tune with chance for popularity. Five others are standard, with 'Great News' best of group. Picture has its broad comedic moments that intrude suddenly and without reason along the route. Attempt to inject dramatics in death of Marcy McGuire's father in action towards the end pancakes into a discordant note to neutralize the finale production number. Most of production is displayed on stages, with background process shots or backdrops. Director Allan Dwan, also listed as producer, took an easy line to whip up a picture to star Kyser. *Walt.*

Is Everybody Happy?

(SONGS)

Columbia release of Irving Briskin production. Directed by Charles Barton. Features Ted Lewis orch, Nan Wynn, Michael Duane, Larry Parks, Lynn Merrick, Bob Haymes. Screenplay, Monte Brice; camera, L. S. O'Connell; editor, James Sweeney. At Fox, Brooklyn, week of Nov. 18, '43, dual. Running time, **73 MINS.**

Ted Lewis ..... Ted Lewis
Tom ..... Michael Duane
Kitty ..... Nan Wynn
Jerry ..... Larry Parks
Ann ..... Lynn Merrick
Attie ..... Bob Haymes
Joe ..... Dick Winslow
Bob ..... Harry Harris
Frank ..... Frank Sinclair
Mrs. Broadbelt ..... Fern Emmett
Salton ..... Eddie Kane
Lou Merwin ..... Ray Walker
Carl Muller ..... Anthony Marlowe
Missouri ..... George Reed

'Is Everybody Happy?' is pure corn, but for those who go for the Ted Lewis brand of music, philosophy and showmanship, the pic should be satisfying, and with the Lewis name for marquee value it should do well as a dual.

Hard to believe though it is, film purports to be some kind of biography of Lewis and, incidentally, an explanation of the advent of the jazz era. Story is a straight-away flashback proposition employing situational cliches from countless other musicals.

Lewis undertakes to convince a modern serviceman and his gal that they should wed immediately instead of waiting for the uncertainty of war to end. For this purpose he tells the couple the story of another pair of sweethearts before and after World War I. The other couple (Larry Parks and Nan Wynn) are the parents of the present-day soldier, and the best friends of Lewis. Plot details how they all met, formed a jazz band, struggled upwards, and had differences because Jerry (Larry Parks) went Broadway in a hurry.

Story, acting and direction are uninspired and hackneyed; photography is fair. Pic has no less than 18 standard tunes associated more or less with Lewis, including 'Chinatown,' 'Pretty Baby,' 'Wild About Harry,' 'Way Down Yonder in New Orleans,' 'By the Light of Silvery Moon' and 'Sunny Side of Street.' Miss Wynn delivers such standards as 'It Had to Be You' and 'Am I Blue' in okay style, but in the big 'St. Louis Blues' number she's overshadowed by an unbilled Negro contralto. There are no original tunes.

Lewis speaks lines the way he sings songs, with the same typical Lewis mannerisms, use of hands, hat and so on, but all effective. Rest of the performances are standard.

So's Your Uncle

(SONGS)

Universal release of Jean Yarbrough production, directed by Yarbrough. Features Billie Burke, Donald Woods, Elyse Knox. Screenplay by Maurice Leo and Clyde Bruckman from original by Leonard Lee; camera, Elwood Bredell, Milton Krasner. Tradeshown in New York Nov. 23, 1943. Running time, **64 MINS.**

Minerva ..... Billie Burke
Steve Curtis ..... Donald Woods
Pat Williams ..... Elyse Knox
Joe Elliott ..... Frank Jenks
Roger Bright ..... Robert Lowrey
Dempster ..... Irving Bacon
Dinwiddie ..... Chester Clute
John L. Curtis ..... Paul Stanton

Plus Mary O'Brien, Tailor Maids, Delta Rhythm Boys, Jan Garber and Jack Teagarden orchestras.

Obviously aimed for the duals, an implausible plot is stretched to the breaking point but gets a breather via specialties in nitery sequences by Mary O'Brien, songstress; Tailor Maids, harmony trio; Delta Rhythm Boys, sepia quintet, and the Jan Garber and Jack Teagarden orchs. But even with all this pulmotoring the gossamer yarn won't raise much dust anywhere.

Donald Woods is a struggling playwright-producer chasing angel coin for his latest opus, for which he's turning actor, too. When creditors close in on him he essays his character makeup, a caricature of his wealthy uncle to escape the plasterers. He is struck by a limousine while making getaway. Elyse Knox, attractive blonde owner, insists on taking him home for medical check-up over objections of Robert Lowrey, the boy friend. Billie Burke, as the gal's Aunt Minerva, with plenty of moolah and a yen for another altar trip, goes for the pseudo middle-aged gent in a big way.

Woods grasps this opportunity to tell her about his nephew and the play and that's when complications set in that have Woods dodging in and out of the alfalfa through alternating as himself and the uncle. Everything's set to produce the play with Miss Burke's backing and they go off to a niteclub to celebrate. Here's where the Garber and Teagarden bands come in for instrumentation in brief sequences. Of course Miss Knox goes romantically overboard for Woods, sans the beard. Deception is about to be caught up with when Paul Stanton, the real uncle, arrives. For scripters' convenience he takes it from there in the romance with Miss Burke and everything points to a double wedding for the foursome at fadeout.

Woods does okay by the dual role. Miss Knox makes an attractive vis-a-vis. Miss Burke gives her usual superb delineation of the coy, chattery husband-hunter. Frank Jenks lends much to the comedy side as pal of Woods. Paul Stanton is sufficiently blustery as the tycoon uncle. Remainder of cast are adequate in the lesser roles. Mary O'Brien does okay with a vocal in nitery sequence. Ditto for Three Tailor Maids and Delta Rhythm Boys. Yarbrough's direction keeps the thin story moving at good pace, considering the material at hand.

Women in Bondage

Monogram release of Herman Millakowsky production. Directed by Steve Sekely. Stars Gertrude Michael, Gail Patrick, Nancy Kelly, H. B. Warner; features Anne Nagel, Tala Birell, Rita Quigley, Gisela Werbisek, Alan Baxter, Roland Varno. Screenplay, Houston Branch from original story by Frank Bentick Wisbar; camera, Mack Stengler; editor, Richard Currier. Previewed in N. Y., Nov. 18, '43. Running time, **72 MINS.**

Margot Bracken ..... Gail Patrick
Toni Hall ..... Nancy Kelly
Gertrude Schneider ..... Gertrude Michael
Deputy ..... Anne Nagel
Ruth Bracken ..... Tala Birell
Gladys Bracken ..... Mary Forbes
Greta Ziegler ..... Maris Wrixon
Greta's Grandmother ..... Gisela Werbisek
Hilda Rumann ..... Rita Quigley
Lotal ..... Francis Bavier
Blonde ..... Lisa Franks
Heinz Radke ..... Bill Henry
Pastor Renz ..... H. B. Warner
Otto Brecher ..... Alan Baxter
Dr. Mensch ..... Felix Basch
Ernst Bracken ..... Roland Varno
Corp. Mueller ..... Ralph Lynn
Dist. Leader ..... Frederic Brunn

Monogram has a valuable exploitation picture in 'Women in Bondage,' and wisely is rushing it into distribution. Formerly known as 'Hitler's Women,' it has exploitable angles. Sturdy biz in many spots looms, particularly where sold to the hilt by the exhibitor.

This is a story of Nazi regimentation of its womenfolk. Plot centers around Gail Patrick, a section leader in the German youth movement, and the love affair of her servant, Nancy Kelly. Miss Patrick is pictured as the patriotic wife of a wounded German officer, the older daughter in a rich family. Her efforts to consummate a happy marriage for her servant and shield her from the harsh Nazi methods are the focal points. Brutal twist is injected via having the Nazis order Miss Patrick to become a mother, even though her husband has been paralyzed by battle wounds. Climax shows her guiding Allied planes to Berlin by disobeying blackout orders.

Miss Patrick gives depth and character to the role. Miss Kelly, Gertrude Michael, as a stern district leader of the youth movement, and H. B. Warner, as the priest who single-handed tries to battle the Nazi ruthlessness, are also standout among the 'name' players.

Roland Varno, Alan Baxter, Gisela Werbisek, Bill Henry, Anne Nagel, Tala Birell, Rita Quigley and Maris Wrixon are okay in support.

Herman Millakowsky, who turned out numerous screen productions in Germany before Hitler's rise to power, supplied relatively strong production values. Steve Sekely does as well as could be expected with the scripting though not showing much originality. The original of Frank Bentick Wisbar, who produced 'Maedchen in Uniform' in Germany, is faithfully transferred to the screen by Houston Branch. Editing of Richard Currier is okay while Mack Stengler's photography is fine. *Wear.*

Silver City Raiders

(SONGS)

Columbia release of Leon Barsha production. Directed by William Berke. Stars Russell Hayden; features Bob Wills and his Texan Playboys, Dub Taylor, Alma Carroll. Screenplay, Ed Earl Repp; camera, Benjamin Kline; editor, Jerome Thoms. At New York, N. Y., dual, week of Nov. 16, '43. Running time, **55 MINS.**

Lucky Harlan ..... Russell Hayden
Bob Wills ..... Bob Wills
Cannonball ..... Dub Taylor
Dolores Alvarez ..... Alma Carroll
Dawson ..... Paul Sutton
Steve ..... Luther Wills
Dirk ..... Jack Ingram
Ringo ..... Edmund Cobb
Slim ..... Art Mix

'Silver City Raiders' packs enough action to suit the most demanding western fan. Nor is there any stinting on melody in this limited-budget dualer.

Russell Hayden is up to his ears in red tape trying to prove that his ranch and those of his neighbors are not the property of an unscrupulous land grabber, who uses all sorts of strong-arm tactics to prevent Hayden and his pals from getting justice. Hayden straightens out the legal snarl, and then he and his

(Continued on page 21)

Map Industry Show For Dependency Fund

Motion Picture Bookers Club is currently mapping an all-industry show for the forthcoming dependency allotment fund campaign.

Show will be staged in New York, with April as the probable date. Sam D. Berns is chairmaning the fund-raising activity.

'Wilson's' 5 Units

Hollywood, Nov. 23.

Five separate Technicolor units left for various parts of the country to shoot tinted backgrounds for the 20th-Fox production, 'Woodrow Wilson,' in New York, Pueblo, Col.; Princeton, N. J., and Staunton, Va.

Indoor filming starts in the studio this week with Alexander Knox in the title role and Henry King directing.

First →→→→→

Then →→→→→→→

Next →→→→→→→→

and Now →→→→→→→→→→→→

"Definitely one of 20th's big pictures of the year. There can be no question of its boxoffice potentialities!"
—M. P. Daily

"Tremendous grosses will be realized everywhere! One of the finest screen achievements of the year!"
—Film Daily

"Looms as a highly profitable grosser! Has extensive ready-made audience!"
—Variety

MacKinlay Kantor's
HAPPY LAND
DON AMECHE • FRANCES DEE
HARRY CAREY • ANN RUTHERFORD
and CARA WILLIAMS • RICHARD CRANE
HENRY MORGAN • MINOR WATSON • DICKIE MOORE
Directed by
IRVING PICHEL • Produced by KENNETH MACGOWAN
Screen Play by Kathryn Scola and Julien Josephson

20th CENTURY-FOX
←←←←←←←←

Roxy, N. Y.

Ritz Bros. (3), Golden Gate Quartet, Bill Bailey, Jim Wong Troupe (6), Alice Dudley Dancers (5), Ben Yost Singers, Gae Foster Roxyettes, Paul Ash Orch; 'Guadalcanal Diary' (20th), reviewed in 'Variety' Oct. 27, 1943.

With the Ritz Bros. in peak form and sparking a layout that puts appropriate emphasis on comedy and variety as contrast to the hard-hitting 'Guadalcanal Diary' (20th) on the screen, the Roxy again rings the bell with a stage show that's a sockeroo. When the 20th-Fox Broadway showcase acquiesced to the zany trio's demands for equal billing with the film, plus the $8,500 a week they're getting for the engagement, it was anything but a mistake, for they're giving the customers plenty of entertainment.

In other respects, too, the 63-minute stage bill adds up to top values, and is distinguished by an innovation that may well mark a new trend for presentation houses. That's the appearance of the Alice Dudley Dancers, supported by the Roxyettes, in one of the most refreshing dance numbers seen here. Patterned along the lines of the Agnes de Mille-'Oklahoma' school of choreography, it's modern interpretative ballet selling itself to mass audiences with the same click response as garnered via legit and the Met. Mounted on the simple broad plane in keeping with the new terps school, and incorporating some of the dance rhythms of early Americana, the choreography is interesting and the dancing, particularly on the part of the Alice Dudley mixed quintet, polished.

The Ritzes seldom worked harder than they're doing currently, and their efforts tied the show up in knots. Missing from Broadway for several seasons, they had the audience in their collective palm when caught at the last show opening night (17), and although they were on for nearly 20 minutes, they could have remained on indefinitely—if they had the physical stamina. It's captious to say that most of their routine is now long familiar; it's the spirit and frenzy of the zanies that make them now, as then, inimitable. It's the pivotal Harry Ritz, of course, who continues to spark the trio. His double talk, his operatic mugging and vocalizing, his seemingly endless stream of ad libbing, are all boff.

The Golden Gate Quartet, back on Broadway after playing the Paramount several months ago, scored a neat click with their flawless synchronization. Colored singers depart from their usual Bible tale harmony, which was limited to 'Time to Hit the Road,' but are equally as effective with 'Baby Don't You Cry,' 'You Better Run' and in the ensemble with the Roxyettes-Alice Dudley Dancers for the finale to the ballet number.

Bill Bailey, the colored tapster who establishes endurance marks with his continuous hoofing set to a constant line of chatter, is another standout on the bill, garnering hefty applause and winning a begoff. The Jim Wong Troupe with their teeterboard acro routine and sensational catches provide a breathless opener.

Production numbers are up to the usual pretentious Roxy standard and are highlighted by a finale linking the stage bill with the film and marking the 168th anni of the Marines. Number features the Marine-bedecked Gae Foster Roxyettes in a sock drilling routine that could be held up as a model for the mccoy fighting boys. Turn also features the Ben Yost Singers. Show's bow-in is a circus-motifed specialty by the line of girls in traditional color that is a clincher.

Biz was capacity. *Rose.*

Tower, K. C.

Kansas City, Nov. 19.

Billy Burke, Hanlon & Clark, Robinson & Martin, Jane Meredith, Elinor Brietag, Tower Orch with Jack Parks & Marilyn Ballinger; 'Always a Bridesmaid' (U) and 'Melody Parade' (Mono).

After playing a unit revue, Tower this week returns to its usual policy of building its stage show from four standard acts, a 'Discovery Night' winner and the house orch. Current bill runs 45 minutes, and is a fast-moving combo of music, comedy and dancing.

The house orch tees off with a swingy arrangement of 'Paper Doll,' affording pretty Marilyn Ballinger, featured warbler, a chance for an okay vocal. Billy Burke, mimic, doubles as m.c. First on is Jane Meredith, aerialist, in a routine that wins a nice hand.

Deuce spot goes to Billy Burke, who opens with an imitation of Bonnie Baker singing 'Johnnie,' and continues with one of The Ink Spots doing 'If I Didn't Care.' Follows with takeoff of Tommy Riggs and Betty Lou, and fininshes with a torrid chorus of 'Ma, He's Making Eyes at Me.' Burke works easily and effectively, and is standout of the bill.

Robinson & Martin, duo of hoofers, breeze through a routine of fancy steps. Man really knows how to whirl and recover gracefully. Then the 'Discovery Night' winner, Elinor Brietag, sings 'The Man I Love' in an okay soprano voice. Two bows after a nice round of palmwhacking.

Closing bill, Hanlon & Clark set the pace for their turn with a chorus of 'Crazy People.' After a running fire of gag, the woman does a rube character song, 'I Thought I'd Die,' which is the high spot of their act. Their restaurant skit would register better if the material was revised and brought up to date.

House near capacity at show caught. *Earl.*

Adams, Newark

Newark, Nov. 18.

Tommy Tucker Orch (15) featuring Amy Arnell, Don Brown, Bud Kimker and Kirwin Somerville; Walter Nilson, George and Gene Bernard; 'Boy from Stalingrad' (Col).

Strong Scheherazade influence on this bill of George and Gene Bernard, plus a quartet of dancing Mohammedan mamas, keeps show in a rollicking frame with strong accent on low comedy. Buffoonery angle is also carried out by Walter Nilson, whose 'Hellzapoppin' cycle stuff is flavorsome and in the zany vein.

In the band spot, Tommy Tucker's orch dispenses a smooth line of stuff that gets a rise. Band is easy to listen to, albeit the tempo is plodding and the arrangements are none too bright.

Band is solid on the vocal end, with Amy Arnell and Don Brown holding attention throughout. Former opens with 'Johnny Got a Zero' and follows through with 'Either too Young or too Old,' for good returns.

Featured with the orch are Bud Kimker and Kirwin Somerville, former in a tuba solo that catches on. Somerville, working down front, vocals 'Pistol Packin' Mama' and 'Man Who Comes Around' to close show. Has no voice to speak of, but he's reinforced with clicko material, 'Man' number being especially catchy.

Tucker, who emcees the show throughout, is an able conferencier, but keeps forgetting to talk directly into the mike, with the resultant effect of having only every other word picked up by the audience.

Opening the vaude front, Walter Nilson trots out a bizarre collection of cycles that belongs nowhere but in 'Hellzapoppin,' from which act originated. Nilson keeps up a steady line of chatter as he rides the discs and clicks on both counts.

George and Gene Bernard are high kudo scorers in a haremesque setting involving dancing dames, plain and fancy hoofology and nutty patter. Act takes in everything from a broad takeoff on the Dance of the Seven Veils to satiric mimicry of the now standard acts that pantomine while a concealed recording machine gives out with the voices of w.k.'s. Only flaw in this stunt is the condition of the records used, which sound badly distorted and grate on the ears. By the very nature of the act, however, it's possible that the effect is deliberate. Turn is unusually long and varied, and packs a strong laugh wallop all the way. *Jona.*

RKO, Boston

Boston, Nov. 18.

Jane Withers, Al Dexter & Gang (6), Maysy & Brack, Leon Navara, Chester Frederick & Kaye Wilson, Larry Flint's House Band (14); 'Holy Matrimony' (20th).

A lightweight show despite name value of Jane Withers and 'Pistol Packin' Mama's' papa Al Dexter and his hillbilly gang.

Begins with pop medley by Larry Flint's house band neatly presented on stage and brings on Maysy and Brack for a session on the unicycle. Brack does good stunts on the high wheel and draws suitable applause, but needs a smashier get-away gag to register solidly. Leon Navara, m.c.ing, devotes plenty of time to cracking up the acts to follow and asking for applause, but redeems himself later in the show with his staunch piano specialty and manages to get the customers to sing along while he fools around with his trick modulations.

Chester Frederick and Kaye Wilson seem to run up and down the proscenium arch in their enthusiastic jitter-and-jump dance specialty, and really click from the outset out of sheer exuberance. They scored heavily and helped lift the show out of the run-of-mill doldrums.

Jane Withers, a yearly visitor, does 'They're Either to Young' and 'Pin-Up Girl,' with another one of those corny monologs (that only visiting movie stars seem able to obtain) in the middle. She returns later to warble 'Pistol Packin' Mama' with Al Dexter and his gang, in a finale which is acey. In the mentime the Dexter Gang, consisting of a hillbilly instrumental combination with guitar, accordion, trumpet, bass, etc., does a few homespun tunes, most of them written and sung by Dexter, the others getting in hottish licks. Audience likes the outfit, and when the pistol packin' finale comes around, it's solid.

Biz was off at opener. *Elie.*

State, N. Y.

Latin Quarter Revue with Dave Apollon & Filipino Boys, Bobby May, Billy Wells & 4 Fays, Enrico Novello, Terry Vance, Gil Galvan, Ben Yost Singers, Wally Wanger's Beauties (12); 'Lassie Come Home' (M-G), reviewed in 'Variety' Aug. 18, 1943.

Lou Walters, whose Latin Quarter nitery on Broadway is now practically a sideline, what with his 'Artists and Models' production and his annual series of vaude units, is represented with a new edition of the latter. It has most of the ingredients for a boxoffice cleanup on a hinterland tour of vaudfilm houses. And, judged by Broadway and Loew's State standards, it's still a neat 60-minute package of entertainment. There's no stinting on production, with the sets handsomely mounted, the Wally Wanger line of 12 is comprised of eyefulls and the individual turns make for a neat blending of comedy, dancing and melody.

Comedy end of the revue is entrusted to Dave Apollon, who, both as emcee and with his long standard act with the Filipino Boys, delivers all the way. The customers here know the routine by heart, but Apollon and his supporting trio still garner plenty of laughs. The Apollon accent, the comedy-slanted intros of the guitar-bass fiddle combo, the Filipinos' singing and the instrumental quartet work, notably with 'Beguine,' make for one of the revue's punchy interludes.

Nicely mounted opening production number, featuring the line and the Ben Yost ensemble, sets the pace for the swift-moving show, with Billy Wells, the belly roller, and the Four Fays, including three femmes, on next to register with their acrobatic turn. Double-jointed gal in particular scored heavily. Apollon next brings on Terry Vance, good-looking brunet, who won a good hand with her tap dancing. When caught, Bobby May, the juggler and one of the best in the business, won the evening's top plaudits. His dexterous manipulation of lemon-shaped bouncing balls in trick maneuvers had the customers pop-eyed.

The line is featured next in a bolero-tempoed dance number, with Enrico and Novello, ballroomologists, and Gil Galvan in a cape-swirling turn, sharing the spotlighting and getting over nicely. Apollon and the Filipinos take over from then on, making way for an effective United Nations patriotic finale.

House was near capacity at early show Thursday night (18). *Rose.*

Hipp, Balto

Baltimore, Nov. 20.

Walter Dare Wahl (2), Gray Family (5), Steve Evans, Bert Walton (2), Mr. (John J.) Anthony, Felice Iula and house orch (12); 'Dangerous Blondes' (Col).

This show has been actually set up into two distinct parts; the first with orch on stage and four acts working in front paced by Bert Walton as emcee and the second, with John J. Anthony given special setting after close in of side tabs and drop directly in front of orch pushed back on a dolly truck.

Mr. Anthony of radio's 'Good Will Hour' (New Acts), closes stanza with a period of advice based on queries written out on cards by stubholders. Rest of layout opens with a Gray Family of five femmes singing and hoofing mostly in Scotch pattern. Nicely costumed and well-appearing gals score with a nicely set cowgirl routine which garners applause.

Steve Evans is assigned the deuce for his skillfully sold impressions and he earns a beg off. Still uses the Mussolini bit but treats it a bit differently and gets maximum results with a drunk, but that's loaded with plenty of laughs and comic business. Closing spot of jitterbug hoofery is set okay to take him off at the right moment. Makes swell spot for Walter Dare Wahl and his stooge in standard hand-to-hand balancing smartly pointed for laughs and socko tricks.

Bert Walton is a flowery talking emcee and closes this portion of the setup with his dead pan femme stooge essaying a song as Walton puts in the suitable gestures. Made 'em laugh when caught and sends in following stint of 'Mr. Anthony' with just the right intro.

Biz just fair. *Burm.*

National, L'ville

Louisville, Nov. 19.

Blackstone Magic Show; Earle Keller's House Orch (12); 'Harvest Melody' (PRC).

Paying one of his periodic visits to this town, Blackstone brings with him a show, heavy on equipment, and a company of some 30 assistants.

With transportation problems to cope with, it's surprising that the magi can tote a production of this size around the country. Costumes are showy, and his male assistants look like they know their business as they anticipate Blackstone's requirements. Blackstone, himself, presents a striking appearance, with a shock of wavy white hair, and his modest chatter is delivered in just the degree to help sell his demonstrations.

This season Blackstone is presenting 'Blown Into Eternity,' 'The Birth of Fashion,' 'Jack in the Box,' 'Radio Girl,' 'Mystic Glass,' 'Where Do the Duck's Go,' 'Girl from Mars,' 'Vanishing Soldier,' and 'Child's Dream of Fairyland.' Best production numbers are 'Girls from Mars,' a variation of the 'sawing a woman in half' illusion, and the 'bodyless woman,' very good, and 'Girls from Nowhere,' a number in which various femme assistants appear as jack-in-the-box, popping up from the most unusual places. 'Lady with a Lamp' is also tremendously effective. Blackstone takes the lamp bulb into the audience, passing and repassing his hands around it while it apparently floats in the air.

Also does the 'mixed drink' routine, having his femme assistants pass out glasses of a local brand of suds to the patrons. Throughout his performance, Blackstone includes audience participation, one of the most effective being the disappearing canary bird and cage. He comes down into the audience for this one too, and makes the cage and bird disappear before their eyes, then invites a gang of patrons onto the stage, has them cover the cage completely with their hands, and then makes it disappear so mysteriously none of the audience assistants can figure it out.

Patrons, both young and old, seem tremendously interested in Blackstone show, and biz should be brisk throughout the week. He gave a 'spook show' Saturday night (20) and offered to duplicate any stunt put on by the spiritualists. His efforts held their attention all the way. A pleasant hour of wholesome, clean and fast-moving entertainment. *Hold.*

Capitol, Wash.

Washington, Nov. 20.

Juggling Jewells, Milt Britton's band, Frank Gaby, Fred Roner; Sam Jack Kaufman's house band, Lynn Allison; 'Top Man' (U).

Sam Jack Kaufman's band starts show off with a melodious bang in medley of Rudolf Friml's tunes. Lynn Allison's coloratura makes the vocals count.

Milt Britton's band is less destructive than usual. Its routine is organized to arouse laughter with nutty nonsense, although they get a lusty hand for their finish in which the mad musicians impersonate masters of the past to good effect. In the home of John Phillip Sousa, his impersonator received some sturdy applause. Frank Gaby, aided by two stooges—one working from a stage box—makes fun his dominant note, getting good results from his exchanges with the flip fellow who heckles him. Socko of his act, however, is the ventriloquial bit, with the doubling earning him a handsome response.

Fred Roner steps down onto the runway for a gag introduction by Maestro Kaufman. Then the pick-pocket-magician induces four members of the audience to come on the stage and assist him. Gets good comedy out of a soldier and sailor, whose pockets he proceeded to rifle. The Juggling Jewels are British lasses who know how to make every moment count. They have a flashy spangled wardroobe and really are dexterous in tossing Indian clubs. *Arke.*

Circle, Indpls.

Indianapolis, Nov. 20.

Johnny Long Orch, with Patti Dugan, Gene Williams, Cookie Bowers, Barr & Estes, Sally Joy & Mascot; 'Dancing Masters' (20th).

Johnny Long's orch is making a favorable impression on the local band show crowd with a smartly varied program for his first engagement at the Circle, which returns to the stage policy this week after several weeks of straight films. A nice set of supporting acts headed by Cookie Bowers helps him clinch the deal.

Long's agreeable change of pace pleases both the rug cutters, who go for his 'Three O'Clock Jump,' and the sentimentalists, who like his 'My Buddy' and 'Mighty Like a Rose,' in which he adds his own sweet violin to the muted brass. He opens in the subdued mood with a nifty arrangement of 'Sunday, Monday and Always,' followed by the special on 'My Buddy.' Patti Dugan then puts her individual stamp on 'In My Arms' and 'They're Either Too Young or Too Old' in a pair of nice vocals.

Archie Freeman, the drummer, does his stuff with a punch to top off a torrid version of 'Hallelujah,' and Jean Williams makes friends with his singing of 'All Or Nothing at All' and a medley including 'It's Always You,' 'I Heard You Cried Last Night' and 'Paper Doll.' All the key men register sharply in 'Three O'Clock Jump' and the band makes that last impression count with a solid 'In Old Shantytown' for the finale.

Cookie Bowers gets plenty of laughs with his impressions of odd characters and imitations of a man getting up in the morning and a young lady preparing to retire. Barr clicks with his outlandish imitations of a dope dancing, a man standing up on a crowded street car, etc. Sally Joy & Mascot, a girl and dog acrobatic team, do flipovers, etc., in unison. The customers also like the dance, in which the canine sits rigidly on top of Sally's tall silk hat. Biz was fair when caught. *Corb.*

Earle, Philly

Philadelphia, Nov. 21.

Cab Calloway orch (17) with Dotty Salter, Fay Canty, Quinton Jackson, Evelyn Keyes, Ralph Brown, Chocolateers (3); 'Dr. Gillespie's Criminal Case' (M-G).

Cab Calloway's hi-de-ho carnival is ensconced on the Earle's boards this week and though a little more subdued than in previous appearances, the band still is on the gutbucket beam to the delight of the jive devotees.

The Cab is still the animated, eye-rolling, hip shaking hi-de-hoing maestro and the talent surrounding the show is, in the main, out of the top drawer.

Band kicks off with the time-honored 'Minnie the Moocher,' with Calloway breaking things up to set the mood for the rest of the show. No. 1 on the menu is 'Rhythm Cocktail' in which each member of the Calloway aggregation gets a chance to shine.

Evelyn Keyes, femme terper, is in the opening slot for a fair-to-middling round of taps, followed by Fay Canty a soprana, whose effort at 'People Will Say We're in Love' is very mediocre and slows things to a walk.

The Cabmen get back in the jive meter with 'Jumpin' Jive,' followed by Quinton Jackson's baritone rendition of 'Begin the Beguine.' Jackson's efforts, too, aren't appreciated by the down-fronters who were out for a lowdown clambake and the sweet stuff threw them out of stride.

Ralph Brown, husky hoofer, nets salvos with his high-grade brand of terpology.

Real duke-thumping, however, is reserved by the pew-holders for tiny Dotty Salter, a miniature Ethel Waters with a peach-fuzz voice whose vocals, 'Right Kind of Love' and 'There's a Man in My Life' are a treat to the ears.

Cab takes the mike in the next spot for a Harlemese version of 'Pistol Packin' Mamma' which is well received. The Cab Jivers, a sextet of Calloway sidemen, take things over with a jam session tagged, 'That's the Lick, Jackson.'

The Chocolateers, a trio of sepia comedy terpers, have themselves a time knocking themselves out with their antics to the howls of the audience.

A band number, 'The Jive's Been Here and Gone,' rings down the curtain.

House almost capacity when reviewed Friday (19) evening. *Shal.*

St. Charles, N. O.

New Orleans, Nov. 20.

Chico Marx Revue, featuring Lisheron & Adams, Marilyn Ross, Joe and Joey Mack, Jack Pepper, Marx's own Band; 'Prairie Chickens' (UA).

Chico Marx's revue, which he calls 'Hollywood Cavalcade,' is a bang-up show, chockful of good singing, dancing and laughs, topped by the funster's inimitable piano playing.

The offering is one of the most entertaining bills to play the house since it changed from the Casino de Paree and dropped burlesque for family-trade shows.

Lisheron and Adams are a smooth ballroom dance team, enhanced by the gal's beauty and guy's poise. Get nice hand.

Marilyn Ross, pretty warbler, is equally at home piping the sweet and jive tunes, and clicked heavily with the opening nighters, which included a large crowd of service men. Her remarkably clear enunciation was a joy to the ears. Her best tunes are 'Happy Go Lucky,' 'I Heard You Cried Last Night' and an Irving Berlin medley.

Audience got a big kick out of Joe and Joey Mack, comic dancers, who introduce violin playing a la Jack Benny. They push each other around, drop each other and cut up generally for good old-fashioned belly-laughs.

Meanwhile Marx and Jack Pepper have been drifting off and on the stage pulling gags, each claiming to be the rightful m.c.

Pepper finally gets around to singing in good tenor voice a group of songs which he said proved popular with the boys he entertained with Bob Hope on the latter's recent tour across the pond.

By this time the capacity audience was demanding Marx. The comedian got a terrific ovation when he finally trundled out his specially built grand piano and announced his first number as the second movement of the 'Beer Barrel Polka.' Chico played for half an hour or more, and would be playing yet if the audience had its way. His facile fingers ripple over the keyboard while he incidentally leads the orchestra, arranges loudspeaker-wires, leans on the piano lamp-post fashion, and wisecracks. His choice of jokes is not consistently on the family trade side, but, rather, in the vein associated with the Marx Brothers.

The revue has its own nine-piece orch and rates bows for the gift of accompanying instead of drowning out the entertainers, as has been the case of many of the name bands which have appeared here.

Capacity biz when caught. *Liuz.*

Stanley, Pitt

Pittsburgh, Nov. 19.

Ina Ray Hutton Orch (15), Harmonica Rascals (7) with Johnny Puleo, Bob Dupree & Charlo, Stuart Foster, Kim Loo Sisters (3); 'Young Ideas' (M-G).

Ina Ray Hutton band may have started out originally as a novelty, with the emphasis more on sex than on music, but today it's a legitimate institution. Gal must have either an in with the draft boards or a monopoly on the black market in 4F's because she's got herself a crack gang of musicians, about the best the blonde batoneer has ever had under her stick, and musically the orch's on the nose. With the added visual fillip from La Hutton herself, that puts the outfit right up in the higher brackets.

'Basin Street Blues' gets the show off on the right foot and Jack Purcell keeps it going with some slick steel guitar work on 'China Boy.' That brings on Bob Dupree and Charlo, boy and girl dance team who add a neat polish to a couple of attractive if not particularly distinguished routines. Band's male vocalist, Stuart Foster, has a rich baritone he uses with authority and handles the singing better each time around. Does 'Without a Song' and 'White Christmas,' and then comes back to duet the oldie, 'Angry,' with Miss Hutton for a high spot. Arrangement on this number is tops.

'Got Georgia On My Mind' gives first trumpet player an opportunity to go to town, and he does, and Kim Loo Sisters, three charming Orientals who harmonize in the Occidental manner, score solidly with 'In My Arms,' 'Paper Doll' and 'Pistol Packin' Mama.' Band's 'Dark Eyes' brings Miss Huttton back in a new gown which lights up when the spots go down and the phosphorescent business on the band stand, with Foster pitching in for a chorus, adds a showy novelty to the proceedings.

For a closer, the Harmonica Rascals which Borrah Minevitch has long since turned over to little Johnny Puleo stops the show colder than a landlady's heart. That's routine with them, however.

Overture this week has Maurice Spitalny and his house crew reviving their medley from 'Oklahoma,' with Spitalny cracking out some effective violin soloing. *Cohen.*

Albee, Cincy

Cincinnati, Nov. 20.

Richard Himber's Orch (14); Ethel Waters piano-accompanied by Reginald Beane, Eunice Healy, Pat Henning, Marjorie Lee, Gene La Salle; 'Young Ideas' (M-G).

Ethel Waters romps home with laurels in this layout. Purple gowned, the husky, dusky songstress, rating oodles of stripes for stage and screen triumphs, stands her ground at the mike in one while goaling 'Taking a Chance on Love,' 'Little Joe,' 'Cabin in the Sky,' a medley of pop tunes she helped springboard to the hit parade, and, for a clincher, before begging off with fingered indication of the day's shows to follow, 'Stormy Weather.' Only breather in her rapid-fire routine is to share a bow with her boy at the ivories, Reginald Beane.

Richard Himber's 14-man combo does a workmanlike job of its own and backgrounding.

The band's warblers are Marjorie Lee, a deep-voiced brunet in red-waisted white gown, who delivers 'People Will Say' and 'Paper Doll' to fair returns, and Gene LaSalle, blonde in gray gown, who sells 'Either Too Young or Too Old' and sock hillbilly takeoff of 'Pistol Packin' Mama.'

Light-haired Eunice Healy, in the No. 1 spot, turns in nifty tapology, with ballet trimmings. Merited an encore.

Pat Henning, a semi-bald knockabout comic, capers lightly for several minutes, getting most hands for burlesque imitations of how names in gangster pix take their fadeout shots. *Koll.*

Keith's, Indpls.

Indianapolis, Nov. 20.

Tom O'Neal, Zoppe Troupe (4), Carlton Emmy & Mad Wags, Chic Thomas, 2 Coeds, Peters Brothers (2); 'A Gentle Gangster' (Rep).

Keith's continues in the groove of pleasantly diversified vaude with a smooth-running show featuring comedy, dancing, novelty and athletic acts for the current stanza. Tom O'Neal, who clicks both in his comedy single and as emcee, sparks and paces it to good advantage.

O'Neal's dry wit and amusing versatility tickles those present. He dishes out a droll line of comedy patter and kids around with dashes of toe dancing, ventriloquism and magic, all geared for laughs. When he plays 'St. Louis Blues' on the harmonica, it's hot and okay.

Carlton Emmy and his Mad Wags, an old favorite, are well liked in a snappy bunch of amusing routines for the well-trained canine performers. The 10 dogs go through intricate stunts that would bewilder a human without a mishap. Their jumping tricks are particularly good. The Zoppe troupe—father, mother, son and daughter—thrill with perilous tricks on unsupported ladders. They work with ease and skill.

Chic Thomas gets polite attention with his monolog on experiences overseas in the first World War. Old soldiers in the audience find him especially entertaining. Two Coeds, attractive blondes, register with nifty tap dancing, followed by an acrobatic routine. The Peters Brothers combine trick rollerskafing with a fast line of patter to open the bill acceptably. Biz average when caught. *Corb.*

Michigan, Detroit

Detroit, Nov. 19.

Russ Morgan Orch (14), with Sylvia Grey, Pee Wee Lewis, Walter Link; Rubinoff, Lowe, Hite and Stanley, Phil Brestoff House Orch; 'Hi, Diddle Diddle' (UA).

First show to hit the pix houses here in more than two months is something like old-home-week for the locals. Russ Morgan, who got his start with the old Goldkette organization in Detroit, is back with a mighty solid band; Rubinoff, who practically grew into a local during his long stay and illness in Detroit, was greeted like an old friend and for the comedy end Lowe, Hite and Stanley stemmed out of the Hamtramck section here. However, it isn't purely a local appeal that is putting over the current show at the Michigan but fast-moving entertainment even if slightly unbalanced by the failure of June Preisser to get in because of transportation difficulties which knocked out the dance end.

Morgan may have fattened up a little personally but his present musical crew is streamlined with plenty on the rhythm end and shown off nicely by the maestro—from sweet to hot—through his affable way of kidding with the audiences. Morgan not only shows off his band to good advantage but moves via the trombone and piano to a nostalgic display of his musical identification. He clicks in piano medley ranging from 'Small Fry' through 'Eloise' and 'Somebody Is Taking My Place' to his new 'Homespun.'

Band also comes through well with the hearty singing by Miss Grey of 'Stormy Weather' and 'They're Either Too Young or Too Old,' and the clowning of Pee Wee Lewis with his 'sad-voice' and the 'Put Your Arms Around Me' stuff of Walter Link. Band stays sock to the finish when it sends the customers home with the 'Johnson Rag.'

Rubinoff clicks in a big way having them yelling for more after a versatile turn ranging from polite to popular fiddling. He wins good response for his popular technique whether he is using 'Sweet Mystery of Life,' a gypsy serenade or 'Oh, Johnny' for his number.

Lowe, Hite and Stanley's is a familiar turn here but the boys score again with their assorted size, unassorted antics, particularly in their imitation of the Andrews Sisters. Brestoff's house orch cues into the season with a medley of Thanksgiving numbers. Attendance good at evening show caught opening day. *Pool.*

Oriental, Chi

Chicago, Nov. 20.

Carl Ravazza Orch (15) with Jackie Van, The Modernaires with Paula Kelly (5), Ray English; 'Footlight Glamour' (Col).

Carl Ravazza, who became quite a local favorite during his long run at the Blackhawk Cafe, heads a peculiarly booked bill. Combination of Ravazza's band, with excellent singing specialties both by Ravazza and his femme vocalist, Jackie Van, and the Modernaires and Paula Kelly, gives the bill too much singing and it doesn't quite jell. Only other act is Ray English.

Ravazza's gang gives out with excellent music. Instrumentation includes four violins and an electric guitar which results in fine tonal shadings. Curtains part to Ravazza's theme song 'Vieni Su' and band swings into 'Of Thee I Sing' followed by a trio composed of Ravazza, Henry Nolette and Herbie Dell harmonizing on 'Sho Sho Baby!' Jackie Van, definitely a singing find, stopped the show with some excellent vocalizing and impressions. Opening with 'Either Too Young or Too Old' she follows with a song as done by Bonnie Baker, Zasu Pitts, Marlene Dietrich, Katharine Hepburn and Carmen Miranda, nicely delivered. Then a cute version of 'He Don't Wanna' and 'Pistol Packin' Mamma' as an encore. A solid click.

Band's smooth rendition of 'Lullaby of Broadway' is a bright spot as are Ravazza's two comedy songs, 'Princess Papula' and 'Bessie Couldn't Help It.' Highlight is band's musical portrait of Irving Berlin during which compositions of Berlin throughout the years are done in nifty arrangement.

Ray English mops up with his comedy falls, chatter and dancing. Had 'em roaring with his boogie-woogie girdle routine. Sock hit.

The Modernaires, with Paula Kelly, close with a batch of pop numbers, including 'Put Your Arms Around Me,' 'White Christmas,' 'Paper Doll,' 'St. Louis Blues' and others to nic applause. *Morg.*

Orpheum, L. A.

Los Angeles, Nov. 17.

Louis Jordan & Tympany Five, with Selika Pettiford, Monahan & Morris, Jud Manners, Serge Flash, Sleepy Williams & Pop, Al Lyons Orpheum Orch; 'Melody Parade' (Mono).

Fast show assembled this week for maximum popular appeal, but slated to be trimmed considerably from the extended 81 minutes running time at opening day matinee.

Although Jordan and his colored aggregation are rather lost in full stage setting, it makes up for sparse setting with fine display of showmanship in thumping out number of tunes in jump time. Jordan's unit is fresh from engagement at the Swing Club in Hollywood and gives out with fast-tempoed tunes for great results. Jordan, playing sax, doubles as vocalist for individualistic deliveries of several tunes recorded for Decca that sparkle in presentation via most unusual and catchy arrangements. Small unit has standout trumpeteer in Edward Roane, who gives out with a couple of spotlighted solos, while drummer Shadow Wilson catches attention with his dexterity with the sticks.

At opening show, Jordan's group started out with jump-timed 'Baby Knock Me a Kiss,' seguing into 'Five Guys Names Moe,' with Jordan handling the vocals for both. New tune, 'Is You Is, or Is You Ain't My Baby,' is decidedly novel in addition to carrying good jump rhythm. Another new tune, written by Jordan, 'The Ration Blues,' is okay for night spots but too broad on double entendre for family theatre trade. In addition to fine timing and showmanship, Jordan and his crew capably deliver in the musical line, deftly mixing up their numbers. Jordan can click for an intimate night spot better than in regular route of theatre datings due to small size of his orch.

Al Lyons and the Orpheum orch are upon stage, with Selika Pettiford retained for two numbers on the Hammond organ with band accompaniment. Xylophone team of Monahan and Morris, just back from campshow tour, on next for three numbers, with Monahan attaching hammers to shoe toes for foot and hand tapping. Pert and personable songster Judy Manners follows, singing five numbers in grand style to catch four bows and an encore.

Rubber ball balancing artist Serge Flash works in one to allow transfer of the house band to the pit to give full stage to the Louis Jordan band which follows. Sleepy Williams and his 74-year-old father closes show with former doing some solo stepping, and the agile oldster giving his conceptition of the one o'clock jump. Williams displays some neat terping, with his white-haired dad surprising with his stepping abilities. *Walt.*

Embassy, N. Y.

(NEWSREELS)

This being a year in which everyone has more to be thankful for in the face of advances against the enemy, Paramount has specially produced a newsreel short, running at some length and with a special narration, which points up the significance of the holiday instituted by the Pilgrim fathers. It has been excellently done under a wartime theme, and, appropriately enough, leads off the generally satisfactory newsreel show here currently.

The recent Allied conference in Moscow takes precedence over the balance of the material on display here, and follows through with Hull's return to Washington, where he delivers a brief statement to the cameras and others. Carrying the Pathe label and tacked to this are items welcoming DeGaulle to Corsica, AMG aid under Col. Charles Poletti's direction in Sicily and Red Cross machinery set up in Iran for the aid of natives.

This segues into a clip on the momentous meeting of representatives of 44 nations in the formation of United Nations Relief & Rehabilitation Administration, but a subsequent item on the first meeting of the UNRRA at Atlantic City, with Director-General Herbert H. Lehman presiding, is saved for later. It should have immediately followed the Washington session.

Slipped in between instead is 'World Spotlight,' Newsreel Distributors' special presented by Look magazine, with Charles Collingwood, war correspondent, as narrator. Using good background shots, he discusses in an intelligent manner the problems of transportation, labor, rationing, etc., that have come up since the beginning of the war.

War action shots are conspicuous by absence, but related clips include planning of a big Pacific offensive, 168th anniversary of the Marine Corps, survey of Naples with view to reconstruction of harbor and other damaged places, Army nurses under rigorous indoctrination training, new tank retriever and Washington ceremonies in honor of the 26th anniversary of the Soviet Union.

Three football games, all well photographed, are squeezed in. Lew Lehr is on again currently with what he calls 'Joke of the Week.' It isn't so hot, while filling out are a short in Par's Popular Science series and a Traveltalk, 'Motoring in Mexico' (M-G). *Char.*

Film Reviews

Continued from page 18

Silver City Raiders

neighbors muss up the land-grabber and his gang in a lusty slugfest that wrecks the local saloon.

Hayden does thorough acting job, but the standout performance is turned in by Dub Taylor, a roly-poly fellow with a thick drawl which sounds more southern than western. He has an easy comedy style. Bob Wills and his Texan Playboys deliver some okay music, alternating between vocals and instrumentalizing. Alma Carroll is an attractive brunet, who comes as a welcome change to the usual run of deadpan gals usually featured in actioners. The film is well-paced and clearly photographed.

The Underdog

Producers Releasing Corp. release of Max Alexander production. Directed by William Nigh. Features Barton MacLane, Bobby Larson, Jan Wiley, Charlotte Wynters. Screenplay, Ben Lithman from story by Lawrence E. Taylor and Melvin Wald; camera, Robert Cline; editor, Charles Henkel, Jr. At New York, N. Y., dual week of Nov. 16, '43. Running time, **65 MINS.**

John Tate ..... Barton MacLane
Henry Tate ..... Bobby Larson
Ann Tate ..... Jan Wiley
Mrs. Bailey ..... Charlotte Wynters
Sluke ..... Conrad Binyon
Mrs. Connors ..... Elizabeth Valentine
Eddie Mohr ..... Kenneth Harlan
Krueger ..... George Anderson
Officer O'Toole ..... Jack Kennedy
Hobo, the dog ..... Himself

Juve dog-lovers should go for this tear jerker, which teams a mongrel and a farmboy in their battle to win respect in the big city. Strictly for duals, lots could have been done with the film, but it misses out when it tears off in several directions.

On the one hand, the story has Bobby Larson, the boy, and his dog, Hobo, tangling with neigborhood toughs and trying to prove that by turning the other check and doing right by one's neighbors, virtue will be rewarded. At the same time Barton MacLane, who portrays a dispossessed farmer seeking his fortune in the city, poses another problem, and suggests another story. He and his wife, Jan Wiley, are in constant conflict. He wants to return to farming and she wants to stay in the city to keep from being lonely.

Juve delinquency also enters into the film via a gang of vandals who make life miserable for Bobby and his dog. But the scripters tie everything up by having Bobby and the dog (which had been rejected for armed service) route saboteurs and save MacLane from burning to death.

Young Larson overacts considerably, and at times his performance suggests that of a martyr, which isn't very comfortable to witness. MacLane offers very little of his usual bluster and consequently loses much of his punch and appeal. Jan Wiley and Charlotte Wynters are highly decorative and adequate, although Miss Wiley looks too attractive and well fed for a farmer's wife who's been through drought and floods.

Film lacks solid direction and continuity.

It Happened in Gibraltar

(FRENCH-MADE)

Vigor Picture Corp. release of Gibraltar Films production. Directed by Fedor Ozep. Stars Erich von Stroheim; features Viviane Romance and Roger Duchesne. Screenplay, Jean Stelli, Jacques Companeez, Ernest Neuville; camera, Ted Pahle; music, Paul Dessau; English titles, Herman G. Weinberg. At World, N. Y., starting Nov. 15, '43. Running time, **92 MINS.**

Marson ..... Erich von Stroheim
Mercedes ..... Vivian Romance
Moori ..... George Flament
Robert Jackson ..... Roger Duchesne
Lloyd ..... Abel Jacquin
General Wilcox ..... Andre Roanne
Maud Wilcox ..... Yvette Lebon

(In French; with English titles)

Produced in 1939, before France and England entered the war, 'It Happened in Gibraltar' is a swift-moving spy meller up to usual high French pre-war standards. It should prove top boxoffice at arty theatres. Erich von Stroheim and Vivian Romance, in principal roles, are added b.o. assets for arty filmgoers.

Yarn tells of a spy ring headed by von Stroheim in trying to disrupt the military machines of England and France. Basic theme concerns efforts of the spies to obtain vital secrets of the British admiralty and blowing up Britain's troop ships after they depart from coaling at Gibraltar.

The romantic passages between Roger Duchesne, as a British naval officer, and Miss Romance are plenty hot. There is one particularly spicy boudoir episode that hardly would get the Haysian nod, and is torrid enough despite apparent clipping by N. Y. censors.

Von Stroheim stands out per usual. Miss Romance, as a Spanish dancer doing spying between cabaret appearances, makes every episode a penetrating one. She's depicted as saving her British naval sweetheart and going against the spy ring at the end. Duchesne is satisfactory, and remainder of principals are nicely picked. George Flament as the spy trigger-man being particularly effective.

Fedor Ozep, Soviet director who's now making 'Russian Girl' in Hollywood, did a crisp directorial job, being especially strong on his suspenseful scenes. Ted Pahle's camera work is mostly good though some scenes are below par on lighting. Original script by Jean Stelli, Jacques Companeez and Ernest Neuville probably would be just one of those things without such a strong cast and Ozep's direction. However, bulk of the dialog is smart. *Wear.*

Wide-Screen Tele

Continued from page 3

framed for specific theatres or circuits of houses.

Improvements in color usage have reached the stage where most producers are convinced it will be so perfect and economically feasible that every screen production will be a tinter.

While just now principal discussion appears to be on the probabilities of television in the theatre, with at least five major picture companies watching every move in this field closely, wide-film negative is reported achieving the long-sought goal—obtaining perfect lifelike reproduction of the original scene. Lab tests have revealed that use of negative 40 to 50-millimeters wide, when combined with color, gives images and sound so nearly perfect that only skilled experts in vision and sound can detect any difference from the original.

Although now in the laboratory stages, the wider negative looms for general use as soon as adapted to assembly-line production so the equipment can be furnished inexpensively.

Re-Employment Benefits

Besides generating a return trek to the theatres should the subsequent post-war slump develop, all three improvements are viewed as of sufficient potentialties to give a terrific lift to industry employment, thereby providing for furnishing jobs to industry people returning from service.

Major film company toppers now are about convinced that the equipment angle of television will be solved almost immediately after the war's end, not only on quantity production of equipment but also on reasonable price for such theatre equipment. Checkups by several majors convince leading film officials that the show producing phase of television, including coverage of big events, is feasible from a spectator's viewpoint principally via theatres and the picture business. The huge cost of television program producing makes this the most logical setup.

By using co-axial cables, picture industry experts envision coverage initially of the eastern seaboard area and soon thereafter of the middlewest. One of these lines extends from N. Y. to Philadelphia, another from Baltimore to Washington and a third from Chicago to Milwaukee. Others are reported as ready after the war. Future television is reportedly so equipped that it could go out only to certain stations, being so scrambled that others could not pick it up, with the unscrambling possible only for designated theatres or accounts.

Not only would sports and outstanding events be covered by television but the possibilities of covering complete variety shows such as staged by the Roxy, Music Hall or Paramount also are being considered by filmites.

U.S., Russia Ties

Continued from page 1

whereby he will send over such stars as Marian Anderson, the Ballet Theatre, the Katherine Dunham dance group and bring over here the Leningrad and Moscow Ballet companies, the Red Army Ensemble, along with a group of singers, dancers, pianists and other performers.

It's also known that such men as Morton Gould, Alfred Wallenstein, Benny Goodman, to mention a few, have expressed desires to bring their music to U.S.S.R., and the Society for Cultural Relations with Foreign Countries in Moscow, has been trying to get Dmitri Shostakovitch and Serge Prokofieff to this country.

An indication of how much the Russians want our type of entertainment is seen in the preparation of a series of concerts in Moscow which will be devoted to American music, while the theatre in Moscow and Leningrad are skedding Russian adaptations of American plays among the coming season's performances. Am-Rus Music here is sending many American compositions to Russia for the planned concerts.

this sign

MGM's THOUSANDS CHEER

ASTOR

has now changed to this sign

METRO-GOLDWYN-MAYER *Presents*

CRY HAVOC

ASTOR

and there's another great M-G-M attraction on Broadway!

Greatest All Feminine Cast

MARGARET SULLAVAN

ANN SOTHERN

JOAN BLONDELL

FAY BAINTER

MARSHA HUNT

ELLA RAINES

FRANCES GIFFORD

DIANA LEWIS

HEATHER ANGEL

DOROTHY MORRIS

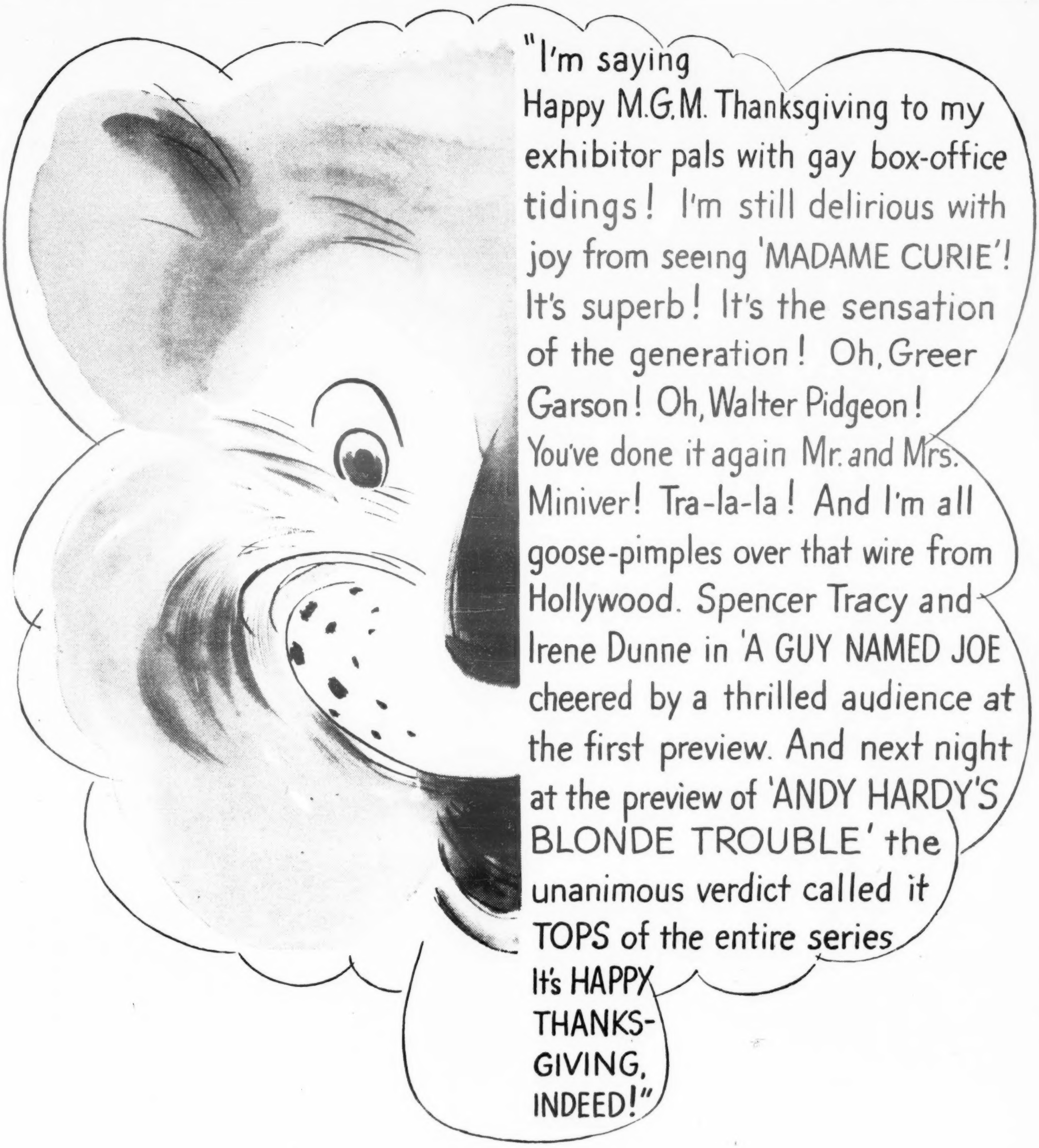
Directed by Richard Thorpe

Produced by Edwin Knopf

Screen Play by Paul Osborn

Based Upon the Play by Allan R. Kenward

Let's All Give! National War Fund — Which Gives To All!



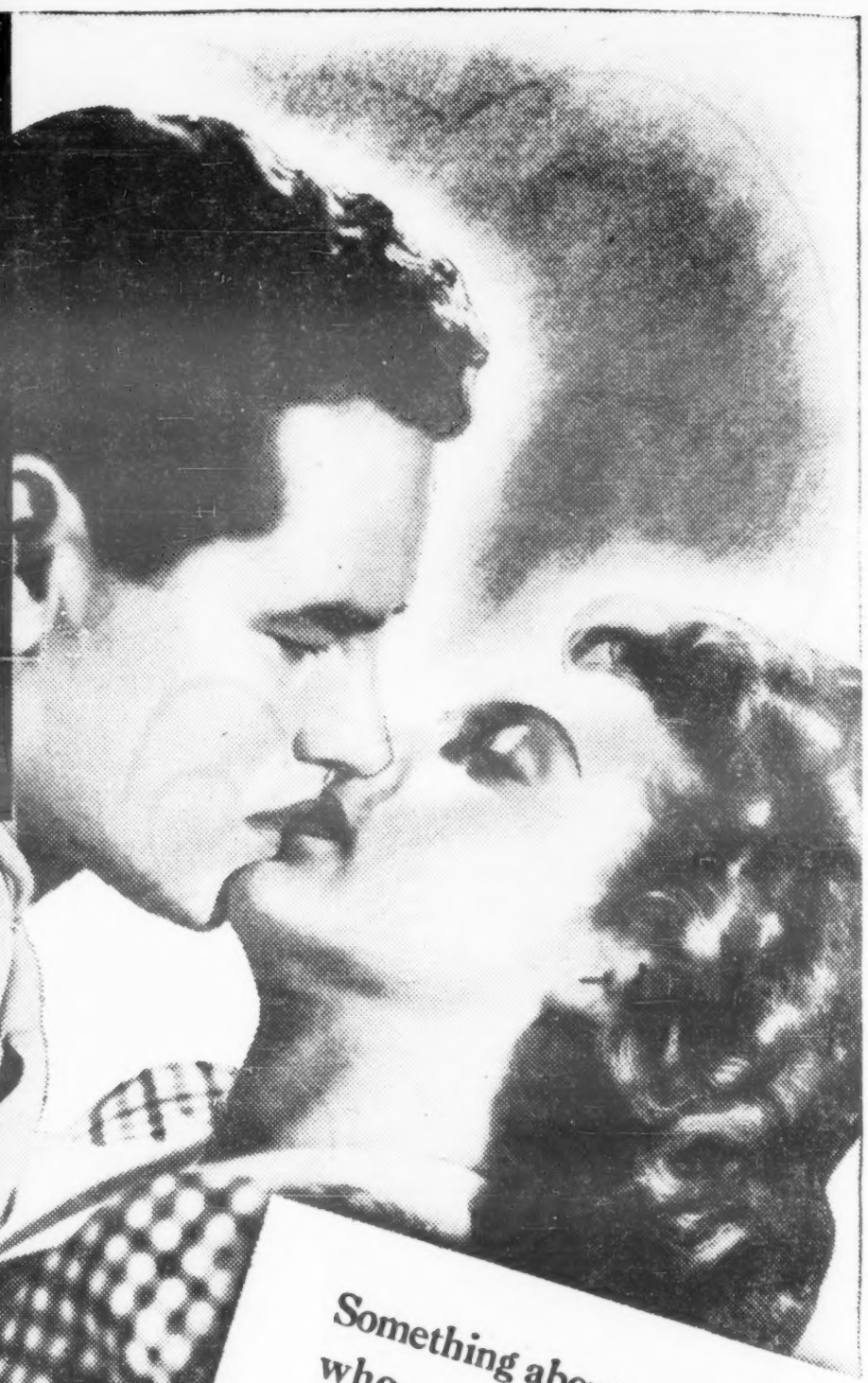
AND YOU HAVEN'T HEARD THE HALF OF IT!

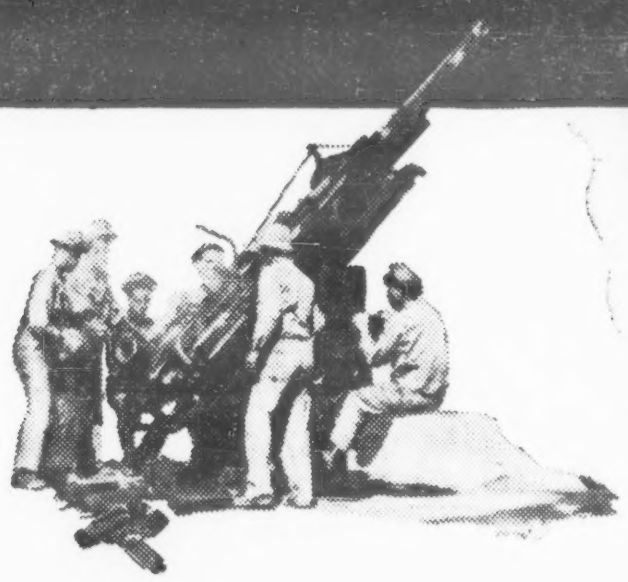
(For instance, at press-time "GIRL CRAZY" doing gorgeous 277% in first date, Seattle!)

P.S.—Thanks Variety for that nice review of our new radio program. We're helping showmen to sell seats (*first for "Girl Crazy," next for "Thousands Cheer"*) over the nationwide Mutual Network at 8:15 P.M. every Monday through Friday. In New York WOR at 8:15—also WHN at 8:30.

Let's All Give! National War Fund—Which Gives To All!

A love story only a soldier's sweetheart can tell!





There's Something About a Soldier

Something about a sweetheart who sacrificed everything for the love of her country!

Something about a soldier who faced disgrace, dishonor *yet you'll call him a hero* for his unselfish devotion!

with

TOM NEAL · EVELYN KEYES
BRUCE BENNETT · JOHN HUBBARD
JEFF DONNELL

Original Screen Play by Horace McCoy and Barry Trivers
Directed by ALFRED E. GREEN · Produced by SAMUEL BISCHOFF
A COLUMBIA PICTURE

ENTERTAINMENT THAT MAKES YOU SWELL WITH PRIDE!

COLUMBIA PICTURES

LET'S ALL GIVE TO THE NATIONAL WAR FUND! IT GIVES TO ALL!

Government Closes Film Shakedown Case; Defense May Take 3 Weeks

The Government rested its case against seven Chicago 'syndicate boys' and the business agent of the Newark IATSE local Tuesday afternoon (23) in the eighth week of the $1,000,000 film extortion trial. Defense attorneys, who have prepared a list of between 40 and 50 witnesses to be called indicated they would require a possible three weeks to present their case.

The spotlight shifted over the weekend from the Federal courtroom in New York to the Palace Theatre, Orange, N. J., where a Government witness, Andrew J. Roach, employed as a projectionist at the house, claimed he was threatened with death following his appearance on the witness stand Friday (19) when he testified he acted as a go-between for Louis Kaufman, Newark local 244 business agent, and Chicago mobsters.

Roach complained to FBI agents that as he was entering the theatre to go to work Friday night he was accosted by John Torten, member of 244's exec board, who told him, 'You'll never live to see Monday morning.' Torten was arrested later and held in $15,000 bail by U. S. Commissioner William J. Bartholomew, Newark, for Federal grand jury action on a charge of attempting to intimidate a Government witness.

Despite the threat Roach resumed the stand this week and Tuesday's session (23) found him under cross-examination by attorneys for Kaufman. Other defendants on trial before the jury which includes nine women are Ralph Pierce, Philip D'Andrea, Louis Campagna, Francis Maritote, Charles Gioe, Paul DeLucia and John Roselli.

$150 Bribe and Case of Brandy

Before prosecutor Boris Kostelanetz rested his case the court and jury heard Roach testify to an alleged bribe solicited by Kaufman who, according to the witness, asked for $150 and a case of brandy in return for which he would put Roach's brother, Joseph, to work as a film operator. Roach told an involved story of his complaints to police about Kaufman's reported request and an attempt to trap the business agent with marked bills on instructions from Newark police.

Kaufman, however, refused to accept the money offered by Roach, the latter admitted. The witness' complaint was brought to the attention of the grand jury but no indictment was returned. Roach denied sending telegrams to the Governor of New Jersey and the Chief Justice of the N. J. State Supreme Court complaining because no police action was being taken on his complaint although the defense declared that such messages had been received by the officials.

Just before closing Kostelanetz introduced certified copies of income tax returns said to have been filed by Pierce in Chicago from 1936 to 1941, inclusive, and same were admitted as evidence. The prosecutor explained the nature of the documents to the jury but did not disclose the amounts during those years on which the defendant declared tax figures. He did, however, point out that Pierce set forth in the returns that his income was derived from 'partnerships, syndicates or pools' and named these in the succeeding years as Russell, Russell, Joye & Pierce; R., R., Joy & P.; R., R., P. & J.; R., R., P. & Joyce; Pierce & Joy, etc. Kostelanetz did not explain the significance of this evidence nor did he comment on the slight changes in the names of the concerns Pierce declared as sources of income.

After the Government rested court recessed until 10 a.m. Wednesday (24) when defense motions for directed verdicts, quashing, etc., will be presented. Some defense witnesses might be heard at today's (Wed.) afternoon session, it was indicated.

Roach Resumes Stand

Roach, projectionist from Orange, N. J., resumed the stand Monday (22) to reiterate his story of being sent to Chicago by defendant Louis Kaufman to deliver a mysterious envelope to Frank (The Enforcer) Nitti, suicide member of the Chicago 'syndicate' of mobsters. He told a tale of waiting, under Kaufman's instructions, for a blonde who guided him to Nitti on a November, 1939, evening. Nitti, Roach said, picked up the envelope after giving the password, 'I am No. 10.'

J. B. Wegman and Harold Simandl, counsel for Kaufman, attempted to shake Roach's story by their efforts to prove that he went to Chicago to see a blonde friend, Mrs. Betty A. Lewerenz and that he was quite a lad with sundry other blondes. On this subject Roach suffered frequent lapses of memory, and had to be admonished by Judge John C. Bright for his loquacity in answering.

The only other witness heard Monday was Cpl. Jerry Kugel, also a projectionist from Orange. Kugel, called by the defense, told of writing Roach's letters for him because 'he didn't know how to spell.' The soldier also told how Roach revealed he was going to Chicago 'to straighten out his girl friend's affairs for her.'

Fails to Identify

G. Bernard McClain, who seemed to be suffering from something stronger than stage fright the previous day, was recalled by prosecutor Kostelanetz Friday (19). When the witness was settled, Browne, Bioff and Nick Circella, alias Nick Dean, were brought into the room. Kostelanetz asked the witness if he had ever seen these men. McClain admitted knowing Browne and Bioff but not Circella. Prosecutor then made another attempt to have the witness identify Campagna and DeLucia. McClain again denied that either of the men pointed out by Kostelanetz were the men he had met in Chicago.

McClain admitted he saw Bioff at a meeting in 1939 in Chicago when he was nominated as president of the Bartenders Union. When asked about conversation with Bioff, he answered that all the latter asked of him was 'to stay loyal.'

Prior to McClain taking the stand, Kostelanetz called Andrew Roach, member of Local 244, Projectionists Union, Newark, N. J. Roach testified to his friendship with Kaufman, business agent of the local and admitted being employed as 'pick up man' by Kaufman.

After stating that he had met some of the mobsters with Kaufman in Florida, he also detailed a special trip he had made to Chicago with a wax-sealed envelope for Kaufman and delivered it to a Chi mobster giving him the password in a Chicago nitery.

Hazy McClain

McClain was the lone witness for the prosecution at Thursday's (18) session of the trial. His memory was hazy. The witness did remember that he had been a bartender for 35 years in Chi and in 1935 was business agent for the Bartenders Union, Local 278, of Chicago. He also remembered that during that year he had met two men introduced as Paul Ricca (Paul De Lucia) and Louis Campagna. From there on his memory lapsed and despite barrage of questions by prosecuting attorney Kostelanetz, McClain was certain it must have been two other guys.

Even when the prosecutor requested the witness to step from stand and scrutinize the named defendants, McClain was obdurate in that the men on trial were strangers to him.

Kostelanetz, temporarily nonplussed by the turn of events, changed his tactics and went after McClain as one would expect an inquisitor to handle a hostile witness. Photostat records of testimony he had given before the Cook County Jury, Illinois nor police pictures of Campagna and Paul DeLucia failed to restore the witness' sudden state of amnesia.

Prosecution Stymied

Prosecution was so taken back by turn of events via witness' testimony which had evidently been intended to strengthen identification of the two defendants involved that Kostelanetz lost patience with evasive answers of the witness and asked: 'Are you really ill or afraid to testify in this case?' This brought James D. C. Murray, of defense counsel to his feet with a vigorous objection, accusing Kostelanetz of attempting to impeach and cross-examine his own witness. Objection was sustained and this brought Otto Christiansen, another defense counsel to his feet with motion for a mistrial which Judge Bright denied.

Kostelanetz then asked 'Didn't you get a telephone call from your wife last night asking you not to identify these men or your life wouldn't be safe if you returned to Chicago?' Murray was on his feet again and again sustained. Both Murray and Christiansen petitioned judge to admonish the jury to disregard these unethical remarks and to censure the prosecutor. Both requests were granted.

For a final fling Kostelanetz asked the witness: 'Do you fear bodily harm?' Latter said he didn't understand question. Judge Bright took over and witness volunteered he guessed everybody feared bodily harm. This, too, was objected to but overruled. At this juncture the prosecutor asked the witness if he was still ill. When latter replied he was, Kostelanetz moved for an adjournment until the following day (Fri.).

John P. Smith, business agent of Chi Local 110, and Frank Korte, who aspired to that post but never was able to get himself elected despite appeals to Frank Nitti, Paul DeLucia and other alleged manipulators in the background of the union's political crazy quilt, were the principal witnesses called by the Government Wednesday (17).

Both men described the shifting pattern of the local's executive setup after the sudden demise of Business Agent Tom Maloy and were directed by the prosecutor through a detailed story of affairs leading up to the Government probe, jailings of Browne, Bioff and Circella, and the current court action. Salary kickbacks allegedly made by officers of Local 110 were the principal points hammered home by Kostelanetz.

Two members of Newark Local 244, William G. Nugent and Nathan Zapol, also testified despite strenuous efforts by Kaufman's attorneys to block their appearance, and declared that the Newark business agent addressed a meeting of the local in January, 1942, and allegedly said, 'There are some people around here who want to see me go to jail but I'm not going to jail. I'll be around and alive when others won't be here and they are not going to die natural deaths.' Efforts by the Government to have the witnesses explain who the 'some people' were failed as defense objections were sustained by Judge Bright.

CHI OPERATORS ASK FOR COURT PROTECTION

Chicago, Nov. 23.

Move to guard the six members of the Chicago Moving Picture Operators' union who filed suit against the local's officers for an accounting, was made last week when an injunction, restraining three officials of the union from threatening or assaulting the members, was issued by Judge Julius H. Miner in circuit court. Order also restrains them from taking any measures to expel or discipline the men and affects John P. Smith, business manager; Clarence C. Jalas, secretary-treasurer, and Glenn Sweeney, vice-president.

Bill filed last week by David Riskind, attorney, accuses officers of Local 110 of being George E. Browne and Capone mob stooges. Bill states that Smith was installed in 1937 in violation of local by-laws, and was re-elected in 1941 when agents of the gangster mob warned members not to oppose Smith under threat of death. Testimony given by Smith at the New York trial last week has substantiated charges filed in the bill here with the report that some 200 operators are now backing the suit filed by the six members as representatives in behalf of all operators in the local.

The six members who entered the suit are Herman Posner, George Halliday, Joseph Bristk, Hugo Krauss, Phillip Kore and John C. Mulvany, all of whom have been identified in the past as opposing the gangster element in the union.

N.E. Agent for Banknite Wins Vs. Holyoke Exhib

Springfield, Mass., Nov. 23

Suing for the second time to recover for use of the 'bank night' come-on at the Bijou, Holyoke, Roy E. Heffner this week was given a verdict substantially the same as that awarded in superior court here last year against Joseph S. Rapalus, Holyoke and Easthampton theatre man. This time, however, the verdict of $1,056 had no strings attached. Last time, Judge Edward T. Broadhurst reserved leave to find for the defendant and then, after arguments, ordered the new trial, following a $1,041.95 verdict.

Heffner, New England agent for Affiliated Enterprises, Inc., of Denver, claimed that Rapalus was bound by a contract dated Oct. 24, 1936, to pay $10 a week at the Bijou for use of the 'bank night' setup for which Heffner supplied the materials. The plaintiff claimed that Rapalus paid for a time, but when stopped payments, offering virtually the same idea under other names.

If Proceeding on Divorcement Clark Will Include Indie Chains

Washington, Nov. 23.

Arthur Howard, meeting here today with Tom C. Clark, U. S. assistant attorney general, to present the views of the New England Independent Exhibitors, was told by Clark that he had not yet decided whether to take divorcement proceedings against the Big Five.

Clark said, however, that if he proceeds to break up chains he will break up the large independent circuits such as Crescent and Schine as well as the major producer-distributor circuits. He stated that he would go after big independent chains as well as the producer chains. So far, however, Clark has not decided upon any action.

Howard, in his representations to Clark, said his group sought a standard contract which would prevent distributors from setting prices after a block of pictures is sold. He also reiterated demand for divorcement of producer-distributors from their chains.

Legislators Watch Decree

Washington, Nov. 23.

In the event any new motion picture consent decree fails to provide an adequate cancellation clause under block booking, and if blind selling is again resorted to, indications here are that there may be new agitation in Congress on these subjects. Chances are that additional bills would be introduced and the solons would once more raise the legislative roof.

Survey of past bills on the subject shows that no less than 24 on block booking and blind selling have been introduced in the past decade, none of which got anywhere, but felt this would not necessarily mean much in the present runaway Congress, many of whose members have the axe out for Hollywood. Record of the legislation is as follows:

The first was introduced on March 16, 1933, by Rep. Emanuel Celler, New York Democrat. It opposed compulsory block booking. This was followed up in the House the following year with bills by Wright Patman of Texas, and the first of the long series by Francis D. Culkin, upstate New Yorker. On the Senate side, Gerald P. Nye also introduced one in 1934. In 1935 came the first Neely bill in the Senate, and two more in the House by Celler, opposing block booking and blind selling. Culkin also put two in the hopper, one agaist block booking and the other to create a Federal Motion Picture Commission. There was also a Samuel B. Pettingill bill against block booking and blind selling.

The statesmen were silent in 1936, but back again in full cry in 1937. Neely reintroduced his measure in the Senate; Culkin put his two back again, and Pettingill reintroduced with variations. A newcomer, Andrew Edmiston, from Matthew Neely's home state of West Virginia, got into the swim with an anti-block booking measure in 1938.

Following year was a good one for bills. Neely and Edmiston introduced identical measures in the Senate and House. Culkin's two were reintroduced, and Celler, who had been inactive for two years, came back with a new elaborate measure against block booking. Neely reintroduced in 1941, but Edmiston did not come back to Congress. Culkin came through again with his anti-block booking measure, but dropped the one to create a Federal Motion Picture Commission of five men.

On the current session, the Culkin bill is back for another whirl. In the absence of Neely, Senator Harley M. Kilgore has upheld the hand of his erstwhile colleague by introducing the Neely bill, now called the Kilgore bill.

SPG Mulls AFL Tieup

Hollywood, Nov. 23.

Screen Publicists Guild is planning affiliation with autonomous local American Federation of Labor to solidify its position for renewal of the five-year contract with major producers next October.

A special committee has been named to check into the situation and report back for a vote by the membership.

EXTRAS SPLIT UP $389,000 IN OCT.

Hollywood, Nov. 23.

Total wages of film extras placed through Central Casting in October reached $389,000, with an average daily placement of 1,176 and average pay of $12.74.

October jobs and wages fell slightly below those of September but exceeded those of October, 1942.

Jim Cherry Named Head Of Dallas Variety Club

Dallas, Nov. 22.

James Owen Cherry, city manager of Interstate Theatres, named chief barker of Variety Club of Texas for 1944. Newly elected board comprises W. G. Underwood, R. I. Payne, Ted De Boer, Phil Isley, Ray Beall, Sol Sachs, William O'Donnell, Julius Schepps, F. W. Allen and Lon Baxley of Houston. This group, nominated from the floor and elected by the general membership, elected officers from their own number. Officers for 1944 including Underwood, first assistant chief barker; William O'Donnell, second chief barker; R. I. Payne, property master; Ted De Boer, treasurer. Convention delegates selected are Don Douglas, S. L. Oakley and alternates, Ben Ferguson and Louis Charnirsky.

Pitt Variety Elects

Pittsburgh, Nov. 23.

Harry Feinstein, assistant zone manager for WB in charge of booking operations, has been elected chief barker of Variety Club, Tent No. 1, for 1944. He succeeds Brian McDonald. William Finkel, exhibitor, and Buck Stoner, M-G manager, were named first and second assistants, with Jim Alexander, Rep franchise holder, getting treasurer's berth and Al Weiblinger, utility accountant, retaining secretary's post.

Board of directors for coming year will be composed of: I. Elmer Ecker, attorney; M. A. Silver, Warner zone manager; Frank Smith, theatrical printer; Sam Fineberg, Rep pix; Dinty Moore, WB exchange manager, and Mike Gallagher, concessionaire.

New IA Pact Tilts Pay Of St. Loo Projectionists

St. Louis, Nov. 23.

A new two-year wage pact between IATSE, Local 143, and groups of indie film house owners in St. Louis and adjacent St. Louis County was sealed last week and projectionists in 60 houses will receive increases in pay. The terms of the contract call for a $5 per week boost for projectionists receiving less than $55 per week, and a two-week vacation, with pay, for operators earning $80 and less and who have been employed for a year or more. For those who have been steadily employed in a house for less than one year a one-week vacation, with pay, will be given.

Vacations granted by some of the indies a year ago when the last contract was signed will be continued. The new vacation policy will be extended to the St. Louis Amusement Co's chain of deluxe nabes. The operators originally asked for a flat 15% wage hike, but the owners balked and huddles lasted for more than two months before the wrinkles were ironed out.

DREIFUSS' SHIFT

Hollywood, Nov. 23.

Arthur Dreifuss shifts from Monogram to Columbia under a one-picture deal as writer and director on the Darmour production, 'Beauty For Sale.'

Original story written several months ago by Dreifuss and McElbert Moore.

14 Par Producers Enuf; 3 Not to Be Replaced

Hollywood, Nov. 23.

Three producer posts in the Paramount studio, left empty by recent departures of David Lewis, Richard Blumenthal and Sheridan Gibney, will not be refilled for the time being. B. G. De Sylva announced he could get along with the 14 producers now under contract.

List consists of Cecil B. DeMille, Mark Sandrich, Joseph Sistrom, Charles Brackett, Paul Jones, Fred Kohlmar, Sam Coslow, E. D. Leshin, Walter MacEwen, Seton I. Miller, John Houseman, Harry Tugend, Carl Tunberg and Darrell Ware.

"FLESH AND

breaks the all-

at Loew's

CRITERION

Theatre

New York

...its the s

Let's All Give! National War Fund— Which Gives To All!

"FANTASY"

-time record

e Same story everywhere

including...

ATLANTA
CINCINNATI
PHILADELPHIA
READING
HARRISBURG
MEMPHIS

That's Universal Values!

Italian Copyright Formula Possibly Influencing Universal Legislation

The Italian copyright law of April 22, 1941, which many film execs are endeavoring to interpret, not only affects future distribution and production by American companies in Italy, but because of its modernity is considered likely to influence copyright legislation in many countries when the war is over.

According to Vladimir Lissim, member of the International Institute for Copyright Law, part of Paris University, the nature of the Italian law is such that it will require attention of producers purchasing story material from Italian writers, since latter would have recourse, in event of a dispute, and would be able to make claims for profits from pictures released in any part of the world, including the U. S.

Lissim, attorney formerly handling European distribution for RKO and now operating out of the RKO home office in New York under Phil Reisman, points out that the policy applied by the Allied military government in Sicily indicates that the Italian Civil Law, which is not of pronounced Fascist character, will likely be retained in Italy after the occupation.

Review of this advanced Italian copyright legislation shows that, while the previous Italian copyright law (Dec. 7, 1927) gave the author exclusive and transmissible rights to use his work within the limits fixed by the law, the new clauses involve protection of the 'moral' rights of the author so as to assure him a fair share of the profits his work may eventually bring to those who exploit it commercially and with a view to protecting the honor and reputation of the author. Taken into account in the new law is the progress of radio broadcasting, motion pictures, recording and television.

Separate Section on Pix

The new law devotes a separate section to motion pictures. The producer is recognized as the owner of the right to use a picture commercially, but considered as co-authors are the author of the scenario, composer of the music and the director. If not stipulated otherwise the producer has no right to perform the work transformed or translated without having received the consent of the co-authors. The performance rights of composers, and even of fees, are fixed by the law.

If the story writer or director, Lissim points out, does not receive a certain percentage of the gross receipts, he can obtain a supplementary fee after the gross reaches a certain figure to be mutually agreed upon.

Under the law the producer has the right to make necessary changes when adapting the work to a motion picture. But in the event that the co-authors do not agree to these changes a commission designated by the Minister of Culture adjudicates.

The music or plot of the picture can be used by the author independently, but must not interfere with the commercial possibilities of the picture.

If a producer does not make a picture within three years following the delivery to him of the literary and/or musical material, or does not release the picture within three years after completion, the authors have the right to use their work in any way they wish without compensating the producer.

The law protects collective works which are considered as original works without any prejudice to the rights of the co-author. There is also special protection for adaptation under which the law enumerates translations and different kinds of work based on previous works substantially transformed.

Moral Rights

The moral rights of the author are especially protected even after the expiration of the protection period. The author or, after his death, his family, consort, parents, children, brothers, sisters or their children may object without any limitation of time to any mutilation 50 years after his death. For works or modification of his work which would affect his honor or reputation. If the work was created by several authors, each of them has the same

The protection of the law extends rights.

to the whole life of the author and created in co-ownership the 50-year period begins with the death of the last living co-author; in collective works 50 years from date of publication.

However, the State, Fascist party or private non-commercial institutions have only 20 years protection which is reduced to two years for publications of cultural character. For works published after the death of the author the protection lasts for 50 years from the date of publication provided the publication was made during 20 years following his death.

A special provision is made for motion pictures protected for 30 years from release, which must take place during the five years following the completion of the production. Otherwise, the protection exists for only 30 years following the year in which the picture was produced.

Very elaborate provisions are made within the framework of the law for works in which music is combined with words and or dances. It is stipulated that the rights of commercial use belong to the composer and his share is fixed at 75% of the revenue in works similar to operas and 50% in operettas or ballets.

However, the right of commercial use in ballets belongs to the director. In a revue the author of the text is vested in the rights to commercial use. Moreover, each author has the right to use his work independently. The author of a libretto may dispose of same if the composer did not use, publish or perform same for five years in the case of an opera or operetta and one year in any other instance. If the work was performed but the performances discontinued for 10 consecutive years, the author or composer may dispose of his works otherwise.

In broadcasting the author's authorization is required in order to reproduce new works or works which were just published or performed during the season. However, after a theatrical work is represented in three different theatres it is not considered a new one. Also, due to the fact that broadcasting in Italy belonged to the state, even during the season of a concert the State had the right to broadcast a new concert program once a week.

The author has no right to contest the transmission even if dissatisfied with the performance and his name must be included in the broadcast. Broadcasting stations have the right to record the broadcasting for their own use, especially for later rebroadcasts.

Fees which an author gets must be mutually agreed upon and in the event that an agreement cannot be reached with the State, the court fixes same. If the broadcasts are received in public places a fee is fixed by the particular syndical authorities and the collecting society.

Section covering recording states that the assignment of the right to reproduce or sell the records does not cover the public performance or broadcast of same.

The new law considers the author, intellectual creator or the organizer (in collective works) as the author and his rights as such are inalienable. Thus, if an author sells his material for film or other reproduction he may still have recourse, in the Italian courts, against a producer if the terms of an agreement are not in accordance with the new copyright laws.

The new copyright law was incorporated in the Italian Civil Code, known as the Mussolini Code, and is regarded as having any Fascist significance in respect only to the title under which it is filed.

Deflating a Trend

Editor, 'Variety':

Contrary to your article on wood-pulpers only two landed in Hollywood, Frank Gruber and George Bruce. Steve Fisher and Max Brand, the last named the king of wood-pulpers for 20 years, never got the movie nod until they both had reached the slicks. Over a number of years leading wood pulp writers were told in the east the hiring was done on the Coast—out there they were brushed off by being informed all writer contacts must be made in the east. Picture studios bought several yarns before his slick career, by the crown prince wood-pulper of the U. S. A., George Worts, including his 'The Phantom President,' but never gave him a writing job.

It was by devious ways that wood-pulpers reached the Coast contracts. Frederick Jackson became a dramatist. Dashiell Hammett's 'The Maltese Falcon' first came out in The Black Mask. Only after it became a book hit was it given attention. 'Scarface' was originally a wood-pulp serial before book success. So was my 'Under Cover Man,' both of the early '30's, after the gangster era was really over. But neither the author of that, nor myself have received writer invites, to top those buys. Poor Fred McIsaac even moved to the Coast, stayed there for years, but couldn't get a nod, and, as I said, I could name a dozen who, in California, got chills in the sunshine.

Indeed, it would be nice if the movement you speak of really existed. One swallow doesn't make a spring—nor two wood-pulpers—one great at selling himself, Mr. Bruce—make what can be called a trend.

John Wistach.

Hoyt Back to His Paper

Palmer Hoyt, who followed Gardner (Mike) Cowles as head of the OWI Domestic Branch, quits about Jan. 1 to resume his job as publisher and editor of the Portland Oregonian. His successor chosen by Elmer Davis and the OWI Newspaper Advisory Committee, will be George W. Healy, Jr., managing editor of the New Orleans Times-Picayune.

Hoyt came here in July on a six-month leave which the proprietors of his newspaper were unwilling to extend despite all efforts by Government officials to keep him here.

During Hoyt's brief tenure, he brought in Stanton Griffis to head the Motion Picture Bureau, and promoted Philip Cohen to chief of the Radio Bureau. He created newspaper and radio advisory committees for the Domestic Branch of OWI, and was able to cut off much of the Congressional criticism of the Davis agency.

N. Y. Guild Showdown Due

Showdown in the battle of the national administration of the American Newspaper Guild to oust that of the N. Y. Guild is due next Tuesday (30) at an emergency meeting called by the local body. Nominal purpose of the meeting is to consider a probe ordered by the International Executive Board of the ANG into alleged constitutional violations and irregularities by N. Y. Guild officers. But it's seen as a marshaling of strength by the local body which, if sufficiently formidable, may head off the investigation.

Dispute results from supposed 'Red' tinge of the N. Y. Guild officers. Terrific campaign against the local officers by the national administration failed to dislodge them in the last election, hence the new action.

Investigation of the alleged irregularities in N. Y. was initiated by Milton Murray, ANG prez, and Sam B. Eubanks, exec v.p., with Murray heading a three-man commission for the purpose. Many contract irregularities are charged, with all the officers of the N. Y. local coming under fire.

N. Y. Guild officers, in sounding the tocsin for the rally to nip the probe, has sent warnings that the charter of the local group might be revoked if the national body prevails. ANG fact-finding commission has indicated it seeks only the removal of the N. Y. local's officers.

More Show Biz Stuff

'Burlesque is Dead' say Harry Henderson and Stan Shaw in a current Collier's piece and then proceed to disprove it. Maurice Zolotow dwells on 'The 40 Thieves,' Broadway ticket scalpers and chiselers. Laurence Schwab, the producer, authored a short in Cosmopolitan titled 'Anything for Boys'; Joe Harrington 'profiles' Maria Kramer as the Cosmopolite-of-the-Month for the same mag; and J. B. Gridwold, nom-de-plume for Jerome Beatty, dwells on 'How to Boss Women' in the current American mag.

Benny Goodman is also slated for 'profiling' in Cosmo by Abel Green ('Variety'); Moss Hart will be done in Collier's; and Xavier Cugat is a hot subject, due both in Collier's and Satevepost.

Sobbies' Self-Awards

Huge increase in the number of newspaperwomen, as the result of war calls for newspapermen, has decided the femmes to show off their capabilities. Consequently, greatly-augmented membership of the National Federation of Press Women has decided to make citations for excellence in writing and achievement in journalism, as their male counterparts have been doing.

Jo Baumgartner, Des Moines sobbie, was named chairman of a national writing contest committee. Will set up state committees to sift best writing in all departments, with these competing for national awards. Announcement of the first contest winners is expected to be made by April.

How Esquire Has Benefited

Best example of the plug value of the recent Post Office trial of Esquire comes from Washington's elite Cosmos Club, whose membership runs largely to scientists and other learned men. Club celebrated its 65th anniversary recently and on the bulletin board appeared the following notice:

'In view of the fact that the October and November numbers of Esquire have disappeared as soon as they were placed on the reading tables, the December number will be kept at the front desk.' Notice added that members who borrow it will have to sign a receipt.

Called Everything, But—!

'Variety'—in case you never knew it before—is classified as literature in the Library of Congress.

A visitor stopped into the library at 5:30 p.m., the other day, and asked for some back numbers of 'Variety.'

'We never hand out literature after 5:45 at present due to the lack of help,' explained a librarian.

The visitor argued that 'Variety' was a weekly newspaper of show business and that it could be seen after 5:45.

'No, sir,' was the firm reply, 'it's literature, and you can't see it this late in the day.'

War Correspondent Cited

Michael Chinigo of INS has been awarded the silver star by General Eisenhower, war correspondent having been wounded twice in the performance of duty in Sicily and Italy. It is the fourth highest decoration in the Army. Chinigo is the second reporter to be similarly cited. A. T. Haugland, of AP, having been given the silver star in the South Pacific last year by General MacArthur.

Considine Back to Mirror

Bob Considine has resumed columning for the N. Y. Mirror as of Monday (22), but will not confine his material to sports, going in for general comment and observation.

Caswell Adams, who has been writing sports during Considine's absence as war correspondent, will continue writing a sports column which will be wire-syndicated by King Features, resuming with the Mirror when Considine returns to one of the war fronts.

No Longer Anonymous

Bronx (N. Y.) Home News is finally granting by-lines starting this week. Previously, sole by-line used had been the paper's stock one, Chris Graham, on play and film reviews. That's now to be dropped, with Pincus W. Tell, drama and picture critic, to have his own name used along with the other by-liners.

With the daily's Newspaper Guild contract now one of the most generous in the country, by-line grant is an added management gesture of goodwill. Paper's staffers have remarkable long-service records, great majority having served the daily 20 years or more.

D. C. Star's Ad Lineage Cut

Washington Star is putting in a 10% cut in advertising lineage to conform to newsprint shortage. Star is No. 1 nationally in advertising lineage and has held this rating for five years.

Cut will not apply to amusement page.

Collier's Show Biz Yarns

Collier's mag carries two show business pieces in the Nov. 13 issue.

One is a yarn titled 'Lifeboat,' based on the original screen story by John Steinbeck for the 20th-Fox film of the same title. Other is a profile on Lucy Monroe, titled 'The Star-Spangled Lady,' by Kyle Crichton.

CHATTER

Robert Mountsier named the new aviation editor by the N. Y. Sun.

Ivy Wilson appointed Hollywood correspondent for the London Star.

Pat Murphy, editor of Movie Star Parade, in Hollywood to gander film studios.

Babette Lazarus the new publicity director for Sheridan House, book publishers.

Robert Murphy, Minneapolis State Journal's drama editor, in Hollywood to inspect studios.

John Farrow completed a volume of poetry to be issued by the McVay Publishing Co., of Boston.

Two $2,500 fellowships in the fields of history and biography have been announced by Alfred A. Knopf, but the customary fiction award is being dropped. Applications will close June 1, 1944.

W. R. Burnett, currently screen writing at Warners, has a novel, 'Nobody Lives Forever,' coming out in January.

Louis Untermeyer now heads the editorial departments of the George Macy publishing enterprises, including the Heritage Press and Readers Club.

Vincent Johnson, feature writer for the Pittsburgh Post-Gazette and formerly that sheet's radio editor, has resigned as Pittsburgh representative for Time, Life and Fortune.

Howard Traubman, N. Y. Times 'longhair' music critic, is readying a Sunday magazine feature on hot jazz and has been mingling with 'cats' at various niteries while collecting background.

Full name of Marge, who does those 'Lulu' cartoons, is Marjorie Henderson Buell. And Upton Close took that pseudonym in his newspaper days from his cable identification, 'Up Close.' His real tag is Joseph Washington Hall.

Former Sgt. Tom Tarbox, after a year in army, got a 'medic' release and is back on Cleveland News resuming his daily gossip column tagged 'Lighter Side.' Ray Turk, who substituted, placed on special news assignments again.

'The Captain Wears a Cross,' by Capt. William A. Maguire, USN Roman Catholic chaplain, was published by Macmillan yesterday (23). Volume is in the nature of a sequel to 'Rig for Church' and contains more of the chaplain's wartime experiences.

William F. McDermott, drama critic for Cleveland's Plain Dealer, was granted a foreign correspondent's papers by War Department and recently left for Europe. W. Ward Marsh, paper's film reviewer, and Glenn C. Pullen are pinch-hitting for McDermott.

The pontifical job of corelating more than 8,500—by the author's count—references to personalities, subjects and terms has been attempted by Albert Wier in his 'Thesaurus of the Arts' (Putnam; $5). This thesaurus of the drama, films, radio, television, music, painting, literature, sculpture, architecture and ballet is nothing more than a cursory informative source.

Bob Harlow, sports editor at Press Association, is resigning at the end of the month to return to Pinehurst, N. C., where he is publisher of the Pinehurst Outlook, a weekly, and does publicity for the resort. Art Quisenberry, who joined PA after his recent discharge from the Army, is slated to succeed Harlow at the sport desk of the Associated Press radio news division. Quisenberry formerly was sports ed at Transradio.

Escapist Plays

Continued from page 1

tainment, Metro, like other companies, plans to underwrite (via John C. Wilson) and purchase more plays, add to the writing personnel and develop more original scripting to meet requirements.

It is noteworthy that apart from 'Winged Victory,' which opened last Saturday (20), and 'Tomorrow the World,' there is not a single serious war drama on Broadway.

More Sophisticated

Picture companies are more interested in the play market this year because, according to the Metro scenario department chief, the theatre is catering to a more sophisticated audience than the book market. Another reason is that, paradoxically, men in uniform who are the reality of the books written about them, in the main, do not care to see or read the war material of which they are the core and substance. Servicemen not only represent a considerable proportion of current theatre attendance, but are also regarded as a barometer of general public response to types of entertainment. With some exceptions, such as 'Guadalcanal Diary' currently, combat stories are not regarded as suitable picture material.

As a result of the impression among most major company story heads that the book market can no longer be relied upon to provide its usual quota of entertainment material for picture purposes, though war books continue to record terrific sales, the values of legit properties have risen to phenomenal proportions during the past year and are likely to continue at the same high level for some time to come.

Alperson Realigns N. Y. RKO Theatre Setup; Other Exchange Briefies

E. L. Alperson, general manager of RKO Theatres, has realigned operation of the Greater New York RKO houses, effective last Monday (22), creating the positions of zone managers for Louis Goldberg and H. R. Emde. Charles B. McDonald, New York division manager for many years, has been assigned to home office duties. Max Fellerman, New York film booker, has resigned.

Film booking department, headed by Harold Mirisch, chief buyer and booker for the circuit is also being realigned. Jack Lamont becomes chief booker, under Mirisch, with Matthew Polon and Joseph Becker as assistants.

Also upped by Alperson are district managers Michael Edelstein, John Hearns and Edward Sniderman who become division managers. Edelstein and Sniderman will operate in Emde's zone while Hearns has been assigned to Goldberg.

Theatres coming under Goldberg's supervision are the Palace, Albee, Bushwick, Dyker, Greenpoint, Kenmore, Madison, Orpheum, Prospect, Republic, Shore Road, Tilyou, Columbia and Strand, Far Rockaway, Keith's Flushing, Midway Forest Hills, Alden Jamaica, Keith's Richmond Hill, 23d St., 81st St., 58th St., Colonial and Jefferson.

Emde will supervise Proctor's in Mt. Vernon, Newark and New Rochelle, the Castle Hill, Chester, Fordham, Franklin, Pelham, Capitol Union City, Keith's White Plains and Proctor's and Strand theatres, Yonkers, the Coliseum, Hamilton, Marble Hill, 86th St., Regent, Alhambra, 125th St. and Royal theatres.

Oppose More Taxes in Ark.

Little Rock, Ark., Nov. 23.

Additional taxation of the motion picture industry was opposed in a resolution adopted here by the Independent Theatre Owners of Arkansas.

'Inasmuch as the nation at present is confronted with the grave problem of raising additional monies in the form of taxes for the prosecution and furtherance of the war effort,' the resolution said, 'we resolve, that whereas the public is now being taxed 10% on theatre admissions, and whereas there is pending in Congress a bill to increase this tax to 20%, we are opposed to any further increase. If additional taxes are needed we are ready to bear our part of the burden in the form of a general tax.'

C. C. Mundo, president of the organization, and manager of the Rex and Liberty here, said that additional admission levies would force many small-town theatres to close except on weekends.

23 Philly Nabes Sold

Philadelphia, Nov. 23.

One of the biggest theatre deals in recent history was consummated last week with the sale of the Erlen and Renel, deluxe Oak Lane nabes, by Erney & Nolen, builders, to the Ellis interests. Sale price is reported at $540,000.

Samuel Cummins, Washington exhib, has purchased a row of properties at 18th and Market for a reported $50,000 for the purpose of building a theatre on the site, probably after the war.

New officers of Variety Post, American Legion, installed last week were: Isidor Epstein, g.m. of Atlantic Theatres, Inc., commander, succeeding Ted Schlesinger, Warner zone chief; J. A. Kraker, district manager for Ross-Federal, senior vice-commander; Joseph Engel, branch manager for Republic Pictures, junior vice-commander; Max Leven, silversmith, adjutant; Leo Beresin, finance officer, and John M. Flynn, district manager of Warner circuit, chaplain.

Joseph Bernhard, Warner v.p., addressed the film industry's committee for the War Fund drive, at the Ritz-Carlton last night (Mon.).

Tony Blase promoted to booker at Warner office replacing Eddie O'Connell, who is army-bound.

Glass Succeeds Turner

San Francisco, Nov. 23.

B. B. Sturdevant, divisional supervisor of Fox-West Coast Theatres, announced appointment of Fred Glass, currently district manager of Denver, to become manager of the San Joaquin Valley division, embracing towns of Fresno, Stockton and Sacramento.

Glass replaces N. O. Turner, who is resigning after 20 years with Fox-West Coast, who will retire to his Palm Springs home.

Associated's 4th Link

Detroit, Nov. 23.

Associated Theatres and Telenews Theatres have now taken over their fourth house here for operation. Latest addition to the string is the Cinema, 500-seat house in the loop which has operated under varied policies chiefly using foreign films.

Telenews now operates its downtown house and the Norwood Telenews, north of the loop area in Woodward, and also have the Willow Run, adjacent to the Ford bomber plant, which operates as a pix house for most of the week although also used for community meetings. No policy has been set up yet for the Cinema, which is only a few blocks away from the downtown news theatre.

Arnold Monette named assistant manager of the 20th Century-Fox exchange here.

Edward Yarnell takes over as manager of the Tuxedo theatre, Highland Park.

Harold Berman is new manager at the Ace theatre.

Del Abel is relief manager with Wisper and Welsman circuit.

Edward Denton named manager of the Linwood-Lasalle theatre.

To Train Chinese Soldiers

St. Louis, Nov. 23.

L. F. Hazelwood, manager of Perkins, Harisonville, Ill., resigned to become civilian instructor to Chinese soldiers in China. Hazelwood recently discharged from army.

Willis Shafton has acquired the Palm from Victor B. Thien, who will devote his efforts to a hotel and restaurant he owns in Belleville, Ill.

Robert Marsh is new manager of the Clayton, Clayton, Ill., recently purchased by F. W. Martz.

Mrs. Rex Van Horn replaced husband as manager of the Cozy, a 300-seater in Augusta, Ill., when he donned khaki.

The Plymouth, Plymouth, Ill., has relighted after face lifting.

Glenn Kesler, flicker house owner in Tamma and Ullin, Ill., released from hospital, where he underwent an operation following the amputation of his left arm, due to factory accident.

George Anderson, Lake Forest, Ill., has purchased the Sheldon, Sheldon, Ill., from Clayton E. Jones.

Ellstrom Vice Ornstein

Pittsburgh, Nov. 23.

Jack Ellstrom replaced Joe Ornstein in the 20th-Fox booking department with Ornstein's transfer to the company's Washington branch. Booking staff has Loretta Guehl, upped recently from contract clerk. Other promotions include Marjorie Botsford, from bookers' stenographer to contract clerk, and Helen Torbich, from assistant to bookers' stenographer.

John Conheim, who used to manage the Strand in Oakland for WB, has returned to the Warner fold as manager of the Regent, replacing Howard Morris, who has gone to New York. Alton Rea shifts from Regent to Capitol in Steubenville, O., to succeed Max Felder, resigned.

Lige Brien, manager of WB's Kenyon on the Northside, won his eighth honor roll award for showmanship from Metro. His latest winning campaign was on 'Stand By for Action.'

Majestic theatre, Philipsburg, has been remodeled and reopened following fire and water damage. House is operated by Gus Vaveris.

1c-Per-Foot Idea in Mo.

Jefferson City, Mo., Nov. 23.

A tax of 1c a foot on films brought into the state for exhibit would be levied under a proposal placed before the State Constitutional Convention by John T. Opie of Kansas City. Opie earlier had introduced a proposal for a state censorship board.

Grainger Off to Canada

Jimmy Grainger, Republic prexy, off Sunday (21) for Toronto. Plans visiting Boston on his way home, being due back in N. Y., about Nov. 29.

Andy Smith, Jr., 20th-Fox eastern sales manager, back from swing through his territory on which he visited six exchange cities. Clarence Hill, his assistant, returned earlier last week.

Wile's Added Duties

Bob Wile, exploitation manager for Universal in the East, has been given the additional duty of handling the trade press. He continues handling exploitation, added designation being in the nature of a promotion.

STORY BUYS

Hollywood, Nov. 23.

Universal bought 'Allergic to Love,' comedy yarn by Warren Wilson, Jack Townley and John Larkin.

Columbia purchased 'Stalk the Hunter,' whodunit by Mitchell Wilson.

Columbia has purchased an original, 'A WAC Comes Back,' by William Bloom and Julian Blaustein.

RKO has bought the film rights to 'Poardwalk,' novel by Libbie Block being serialized in Cosmopolitan mag. Rights sold for $20,000.

Warners acquired 'He Fell Down Dead,' psychological mystery, by Virginia Perdue.

Roy Roberts sold his comic yarn, 'With or Without Bath,' to 20th-Fox.

RKO bought 'Amstel,' unproduced stage play by Jacques Duval.

March of Time Advances Press Book to Aid Exhibs

March of Time has changed its setup on distributing press books to give exhibitors use of finished books about two weeks ahead of each issue's playdate. Arrangement calls for sending each press book from the N. Y. office direct to MOT exhibitors.

By doing this pre-release mailing for every issue of MOT, it's expected that exhibs will be able to gather all available material such as mats, special tieups and news features well in advance of the picture's showing. P. A. Williams, MOT ad-publicity head, conceived the change.

Col. Pix Hypoing Its Latin-America Campaign

Intensification of advertising and publicity in the Latin-American market was begun last week by Columbia Pictures, with the announcement of pre-selling ad campaigns and addition of two ad-publicity people familiar with the Latin-American field to the foreign advertising-publicity department.

Alfonso Merlet, formerly of Chile where he had done producing and subsequently with the Co-ordinator's Office, was added to handle publicity. Formerly with Italo-Chilena, a Chile theatre circuit, he also is familiar with radio publicizing. Nina Sesto, formerly feature scribe for Norte, a Spanish-language mag, was the second addition.

Joseph McConville, company's foreign sales chief, announced before leaving for South America 10 days ago, that first ads in the pre-selling campaign will appear in some 25 Latin-American magazines and other publications soon. Columbia also is preparing elaborate yearbooks to send Latin-American exhibitors.

JESSEL'S JIVER

Hollywood, Nov. 23.

George Jessel will have plenty of swing and jive in his first producer chore at 20th-Fox, 'Kitten on Keys.' In the name listing will be Jimmy Dorsey, Dick Haymes, Benny Goodman and Perry Como.

Jessel starts shooting the musical in January.

Delay Suit Vs. 5 Chains, 8 Film Cos.; Charges Restraint of Trade

Under a stipulation and order signed by N. Y. federal Judge Edward A. Conger last Monday (22) five theatre chains plus eight major film companies and their subsidiaries, named as defendants in a restraint suit charging violation of the Sherman anti-trust act, were granted an extention until Nov. 30 to answer the complaint. Suit was instituted by the Rosyl Amus. Corp., operators of the Cameo, Jersey City.

The complaint alleges that the five circuits, operating 21 picture houses in the Jersey City area, were granted 'special privileges,' and preference in obtaining first run films.

Further charges are that the defendant distributors and the chains formed a conspiracy to eliminate competition by dividing and pooling product. Skouras Theatres Corp., it is alleged, entered a separate agreement and obtained 60 days clearance of films in some instances.

Defendants in the action are Skouras Theatres, Metropolitan Playhouses, Rosewelt Realty Corp., Leon Rosenblatt, a director of Rosewelt, Loew's RKO, Paramount, Warners, United Artists, 20th-Fox, Universal, Monogram, Columbia, Republic, Motion Picture Producers & Distributors of America, WB Circuit Management Corp., Warner Theatres Corp., Universal, Big 'U' Film Exchanges, MGM and Stanley Co. of America.

Suit seeks treble damages for alleged unlawful acts, an injunction and to have contracts between defendants cancelled.

'Lady In the Dark' Will Be Brightly Ballyed

Setting up one of the largest ad campaigns in the history of Paramount, Robert M. Gillham has obtained an appropriation of $400,000 to cover the selling of 'Lady in the Dark' over a period extending from February, when it will open in N. Y. and Los Angeles, through to June 1. This will include an expenditure of over $100,000 in magazines and newspapers having a total circulation of 29,760,000, plus posting, radio and other exploitation-advertising channels.

Campaign, timed with the L. A.-N. Y. openings, plus concerted drive for a representative number of Easter bookings, will embrace four-color ads in the mags and newspapers.

Par's Realty Sluff-Off

Paramount's 2,700-acre ranch, bought in 1922 for $425,000, went for $39,500 at auction to a contractor who has no immediate plans for the site.

Paramount reserved the right to use the street set and buildings for five years at an annual rental of $500.

Brown, Carney's 'Rush'

Hollywood, Nov. 23.

Wally Brown and Alan Carney draw co-star spots in 'The Girl Rush,' comedy based on a yarn by Laszlo Vadnay and Aladar Lazzlo for RKO.

Comic team is currently working in 'Seven Days Ashore' on the same lot.

FEUDIN' AGAIN

Hollywood, Nov. 23.

William C. Fields and Charlie McCarthy will resume their old feud on the screen in the Charles R. Rogers picture, 'Song of the Open Road,' for United Artists release.

Feature goes before the lenses this week on location at Palm Springs.

Vet War Correspondent's 'Jack London' Platters

James H. Hare, 87-year-old reporter, one of the only two American newspapermen still alive who covered the Russo-Japanese war, has been engaged by Martin Starr, United Artists radio director, for a series of transcriptions being used in connection with 'Jack London,' Samuel Bronston film production.

Hare, who is portrayed in 'London' by Lumsden Hare, covered the Tokio assignment for Collier's at the same time that Jack London represented Hearst there during the Russo-Jap conflict. Lumsden Hare is not related to James H.

During the production of the platters octagenarian Hare ad libbed: 'You young fellows think you're the only ones who've got that go-get-'em stuff. I've got as much as you youngsters will ever have.' The ad lib repartee was kept in the disc after the playback.

Sees No B.O. Slump

Minneapolis, Nov. 23.

Here on a tour of inspection, Leonard Goldenson, president of Paramoun theatres, last week said he anticipates a continuation of current boxoffice prosperity.

Interruptions of the upward climb will be only temporary, he believes. Sam Dembow, Jr., v.p., accompanied him here.

More 'Oklahoma' Pacts

Flock of additional bookings in the southwest and southern territories is reported by Republic for 'In Old Oklahoma.' Picture goes into Majestic, Houston; Majestic, San Antonio, and Worth in Ft. Worth, all Texas theatres of Interstate Circuit, before Dec. 10.

'Old Oklahoma' moved over to another house after a week at the Majestic, Dallas, while in Oklahoma City, it moved over after a run at the Criterion. It also is m.o. in Louisville after a run at the Rialto. The saga of wildcat oil days has gone three weeks at the Woods, Chicago.

Yergin Upped at WB

Irving Yergin upped to head special events of Warner publicity department in the east by Mort Blumenstock, eastern pub-ad chief.

Post was formerly held by Will Yolen, who has gone into the armed service.

HARKINS AIDES RAWSON

John Harkins joining Vanguard Films (David O. Selznick) as assistant to Mitchell Rawson, publicity director.

Harkins was formerly with the Warners studio publicity department on the Coast.

Inside Stuff—Pictures

Laying aside for once any thought of complaints against forcing of shorts, Allied States Assn. takes a rare stand by addressing a communique to all exhibitors urging that they book two shorts dealing with juvenile delinquency, 'Children of Mars,' made by RKO-Pathe, and 'Youth in Crisis,' March of Time release distributed by 20th-Fox. Allied's president, M. A. Rosenberg, of Pittsburgh, states in his message to exhibs that 'a great deal of thought, survey and effort was put into the production of these subjects,' adding 'they are most timely and should be shown on as many screens as possible.'

Feud has broken out along the Hollywood comedy front involving two teams, one riding high and the other 'just coming along.' Established combo is hurling charges of outright pirating of material and straight character apeing and has made representations to its studio. Should a cease-and-desist appeal fail to curb the alleged stenciling, other means are to be utilized by the offended zanies.

The two major studios involved so far are allowing the comics to settle the controversy in their own way and won't enter into the fracas unless the practice is proving deleterious to the draw of its entry at the wicket.

Diplomats representing 20th-Fox, Metro and David O. Selznick brought about a temporary lull in the marital strife between Jennifer Jones and Robert Walker, two young players who have been threatening to explode on the front pages by way of the divorce court. Actress plays a spiritual role as star of the 20th-Fox picture, 'The Song of Bernadette,' slated for release during the Christmas season, and the studio is naturally averse to any untoward litigation. Selznick enters the diplomatic huddle as holder of the Jones contract, and Metro as contractor for Walker.

Drottningholm, which brought American war-prisoners out of Germany, was stopped in Germany on the way back for inspection by Nazi authorities. All that the heilers took off the ship was some British and American printed matter, and group of American films on their way to showings in Sweden. Included in the group was the pic, 'Five Graves to Cairo' (Paramount), in which Eric von Stroheim plays Field Marshal Erwin Von Rommel. A shipment of airplane parts destined for Sweden were untouched.

Biggest advertising budget in more than five years at 20th-Fox has been assigned to 'Song of Bernadette,' slated for a press preview Dec. 21 and a public opening on Christmas Day. It is the highest outlay since 'Alexander's Ragtime Band.' Campaign calls for heavy expenditure on electric signs, billboards and other outdoor displays as well as radio time and newspaper and magazine space.

RKO-Keith's, Washington, being sued for $1,834 because of collections made during United Nations week. All receipts were turned over to the State Department for the Allied War fund. Suit is being brought by Julius Peyser, representing a local war fund charity, who claimed he was promised expenses out of the proceeds.

Footage of David C. Selznick's forthcoming picture, 'Since You Went Away,' will run between 15,000 feet, not as long as 'Gone With the Wind,' which ran 18,831, but longer than 'Rebecca,' which measured 11,769. Picture has an expensive cast, headed by Claudette Colbert, Joseph Cotten, Jennifer Jones, Monty Woolley, Lionel Barrymore and Robert Walker.

Publicity feud between the prexy and production chief of a not-so-major studio is keeping the flacks busy doing double takes to satisfy both belligerents. Whenever the production head breaks into print, which is often, the president comes back next day with an equally important release, while the press agents are playing no favorites.

PEOPLE WILL SAY—

"I read it in Reader's Digest, so I sure want to see it!"

"It's another swell thriller like 'China' and 'Five Graves to Cairo'"

"Guess it's a hit—they're holding it for another week!"

"Look at that cast. It must be quite a show!"

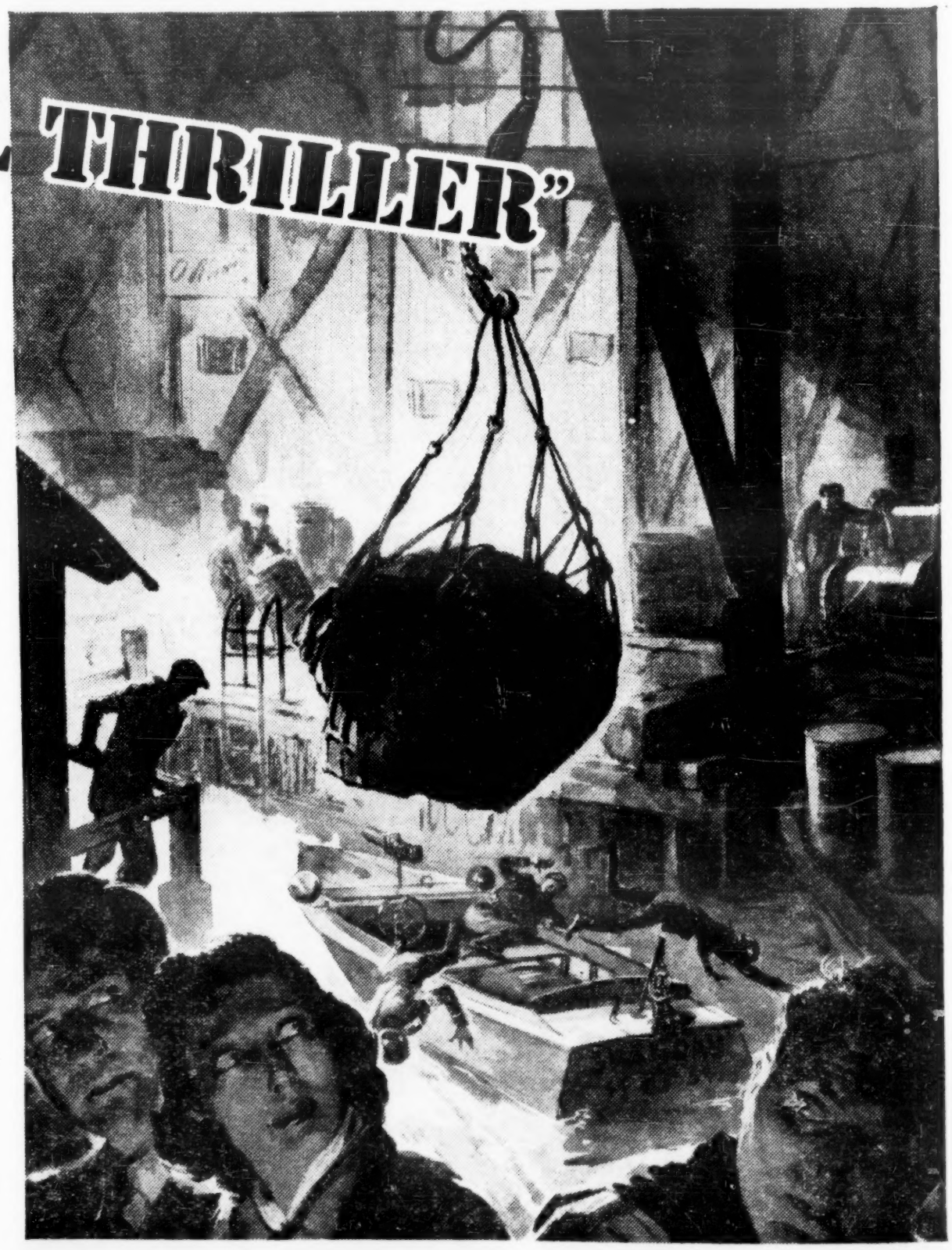
"I want to see that Underground Army smashing the Nazis—from inside!"

"Seems like most of the big hits are Paramount Pictures"

N. Y. DAILY NEWS says:

"HOSTAGES

IS A REAL THRILLER"



From The READER'S DIGEST Sensation

Starring

LUISE RAINER

Double Academy Award Winner

ARTURO DeCORDOVA

Sensational New Latin Lover

WILLIAM BENDIX

Voted No. 1 'Star of Tomorrow'

PAUL LUKAS

Star of Big Current Hits

with Katina Paxinou

Star of 'For Whom The Bell Tolls'

Oscar Homolka

New-Hit Stage Star

Directed by FRANK TUTTLE
Screen Play by Lester Cole and Frank Butler. From the Novel by Stefan Heym

From Paramount

Good M. C., Songs, Jokes

Continued from page 4

as is necessary overseas. Most training camps back home have excellent stage facilities; here there are none.

Hungry for Some Fun

An entertainer plays to 50 people or 1,000 in these parts, but it seems that certain facts and preferences are constant regardless of the size of the audience. The men want terribly to have fun and pend an all too short hour in another world. For this reason overseas troops are basically receptive and will help an act along. The easy way to win an audience is to 'apron' a bit. The inevitable 'wise guy' has to be neatly and tactfully put to shame or discouraged. The clincher seems to be having a couple of the soldiers come up on the stage with you. This is particularly true when the crowd is not too large and most of the boys know each other. It is a big item of conversation for a week afterward.

Then, too, the men like informality. Jim Burke, who plays Irish cops in the movies, got up and told jokes and sang until the guys wouldn't let him go. He had found out, or knew from his own experiences, that the smut that never reaches the surface is the best 'dirty' joke you can tell a soldier. Most of the boys are thinking two jumps ahead so innuendo and suggestion in a joke put it across. A crack at the 'system' is always appreciated as the men always beef about it—the day this healthy complaining stops is when we have to start worrying. Above all, be natural with the boys; don't wave the flag too often; if you get sentimental be humorously touching; bring a good m.c. and your music, songs, and jokes will soon have the men eating out of your hand—which would seem to be the goal of this type of entertainment.

Quite often I read that the government has trouble getting overseas volunteers. Some of the big names of show business seem to have paired with the little names who felt the call too. There is no doubt or denying that an overseas USO trip is no cinch. This world is still a big one, and it needs people who are big enough to bring 42nd street, Scollay Square and the Loop to a rough little stage half-way around the world. Many civilians and showfolk don't seem to think this is necessary to win a war, whereas it becomes daily more vital. The longer a man is away from home life, a wife and kids, and civilization in general the greater his need is for tangible reminders.

Actors—without greasepaint—who unglamorously care enough to come over and spread a little sunshine can do much to straighten a guy out when he needs it most. We need guns, ammo, food supplies, and trucks, but never let anybody forget that an hour of genuine relaxation does as much toward attaining our victory as any of these. Victory does mean blood, sweat and tears, but laughter and gaiety must walk hand in hand with them if the mission is to be accomplished.

A. Eliot Burnham.
Care Postmaster, San Francisco.

Training Shorts

Continued from page 4

Johnny Long in 'Yours Truly,' both of which used plenty of extras.

Jack Tropp, indie producer, is shooting one on juve delinquency, while Bill Ganz just completed 'Signals for Victory' and 'Music, Manpower and Morale,' both of which the Army are interested in and are showing in camps. Latter deals with music in defense plants.

Commercial Gravy

Besides the number of films done for the Army, Navy and regular short releases, SAG members are also finding plenty of revenue in commercial films being made by the major studios as well as the indies. On the 20th-Fox lot, Coca-Cola is at present shooting films of name bands and using extras as background, while Paramount has been shooting pics on electricity, electronics along with Educational subjects for the Army. RCA-Victor has been turning out pics, with the idea of selling them to different plants, while Lucky Strike has also been making commercial shorts. Curtis Wright, through Jim Dandy studios, have been active, while Spot Films has also given plenty of work to SAGers. March of Time is using plenty of people, just completing one on juve delinquents.

To top the above, the CIAA has, within the past six weeks, put out some 12 films on varied subject matter, using SAG members, and has an extended plan to make more pics in the near future. Another source of revenue for many members is the dubbing in of foreign language sound tracks on films for the OWI, with Columbia currently doing the French version of 'Men in Their Life,' using some 20 actors, with other languages to follow. Both Columbia and 20th-Fox, which started Monday (22) to dub in the French sound track for 'Claudia,' with other languages to follow, have some 10 pictures skedded for the dubbing process in each language. Next on the 20th list is 'The Lady Is Willing,' to be followed by 'The Adventures of Martin Eden.'

Army's Atlanta Confab On Show Biz Technique

Hollywood, Nov. 23.

At a conference in Atlanta, the Army Special Services division will get a load of know-how on various phases of entertainment by past masters.

Hollywood's contribution to the meeting will be George Jessel, discussing emcee technique; L. Wolfe Gilbert, songwriting; Brian Aherne, acting; Arch Oboler, radio production.

Conrad Thibault goes south from N. Y. for the confab and a studio dance director is also slated to attend.

A similar meeting for the Ninth Service Command is scheduled for Dec. 9 at Santa Monica, Cal.

Ask Wider 16mm. Pix Use On Gov't War Info Setup

Washington, Nov. 23.

Increased use of 16 mm. equipment and non-theatrical films in connection with the Government's war information program were recommended last Thursday by the National Advisory and Policy Committee on Non-Theatrical Films.

Reps met here with Stanton Griffis, chief of the OWI Motion Picture Bureau, and C. R. Reagan, head of the bureau's non-theatrical division. The 16 mm. people recommended: (1) fuller utilization of the printed word, radio and films for information on the progress of the war; (2) release of additional informational films dealing 'in realistic fashion' with fighting, war bonds, manpower, inflation, etc.; (3) channeling of all government sponsored pix through the 236 16 mm. distributors for the more than 25,000 16 mm. sound projectors in the U. S.

Rickenbacker

Continued from page 4

from-within. Rickenbacker directed some of his remarks to the prexy of Warner Bros. Pictures in endorsing his opinions and also in mild refutation, using Russia's present importance as a world power as evidence of how unified direction could correct economic evils.

Rickenbacker reiterated his attitude that 'any American worker who dares to impede the production of supplies is worse than a saboteur.' He stressed that 'too little and too late' is still a keynote for our far-flung global front fighters, hence the need for no absenteeism, slowdown or strikes, and thus he sustained the Russians' excellent record in that direction.

Rickenbacker cited that there are now 32 fighting fronts, and that 'we'll be lucky to defeat Germany by late 1944,' and that Japan still presents a long, weary war. 'We will never live to see the day of winning back island-by-island,' said he. 'We must k.o. Japan from the heart, and then its tentacles into the South Pacific will collapse, and even then we will be faced with guerilla warfare for years to come. Gentlemen, I point to the Spanish-American war as proof of that.'

Rickenbacker spoke for about 40 minutes and the show bunch all opined, 'We could have listened to him for another hour.' The Ripley was the show-wise execs rushing Rickenbacker, thereafter, for his autograph—presumably, of course, for their kids.

Beer Out of Bounds To Coast Civilians

Hollywood, Nov. 23.

Beer drinking has become an exclusive privilege of servicemen on leave at bars and cocktaileries. Not that there's a shortage of native brew, but dispensers want to be sure that there's enough on hand for the furloughees.

Eastern beer is practically nonexistant but may be had at the better spots by the regulars at premium prices.

First Femme Troupers Arrive in New Guinea

New Guinea.

The first women entertainers to appear in New Guinea arrived on Oct. 30 by plane from the Australian mainland and are natives of Sydney, Australia. Their tour is under the direction of the U. S. Army Special Service and includes Pat Foley, ingenue; Iris Collins, female magician, best since Adelaide Herman, and six chorus girls, Maurine Brennan, Joyce Fletcher, Betty Forrest, Betty Deeble, Louise Harrington, Betty Collins. Accompanying the troupe is Clyde Collins, Australian arranger who writes the scores for the show, which includes GI talent available in each base the girls play. One of the highlights of the show is the jitterbug contest in which soldiers from the audience dance with girls onstage. Lt. Lanny Ross made a surprise appearance opening night of the show.

Gary Cooper, Una Merkel, Phyllis Brooks and Andy Acari, accordion accompanist, are enroute to New Guinea to play for the troops in the forward areas. They are cutting their stay on the Australian mainland to a minimum in order to devote most of their playing time 'top side.'

USO Assembling Stock Troupe for Overseas

USO-Camp Shows is arranging as an experiment to send a stock company overseas to do a repertoire of legit attractions for the Yank boys in uniform. Troupe is being assembled with the assistance of Bert Lytell, Equity president.

Under present plans, the troupe will be limited to six actors, with the plays selected accordingly. Routing and other details are still to be mapped, with the troupe's offshore stay depending on how favorably the boys react to legit shows. If the shows click, the company may be asked to stay over for at least a year, with subsequent units to be whipped into shape in N. Y.

If the War Dept. gives its okay, the cast will also enlist the services of ex-actors in uniform at the various bases as bit players, thus permitting the inclusion of plays in the repertoire that are not limited to six performers.

Among the plays to be performed are 'The Vinegar Tree,' 'The First Year,' 'The Show-off' and 'The Late Christopher Bean.' The cast of six comprises Hugh Rennie, who will also direct; Nedda Harrigan, Leo Chalzel, Jane Lauren, Blanche Faye and Stephen Chase.

Det. Show Biz Legion Post Rehabilitates New Vets

Detroit, Nov. 23.

With veterans of World War II starting to join the American Legion, World War I's veterans are starting a new program, the rehabilitation of soldiers of this war.

Leader here, and probably the leader throughout the country, is Detroit's Theatrical Post, made up of vets of the first war who are in show biz, who have appropriated funds from their treasury for such a program. The move has won swift attention from other American Legion posts which have started a move nationwide to have the present Legion, which has been through the mill, act as rehabilitation center for soldiers of this war.

'Rally of Hope' Pageant Set for N. Y. Jan. 2

'Rally of Hope,' pageant depicting the plight of children in war-torn Europe, will be staged at Manhattan Center, N. Y., Jan. 2.

Lined up thus far as participants in the pageant are Jerry Lester, Bea Wain, Jerry Wayne, Song Spinner quintet, Sara Ann McCabe, Bob Howard, Henry Jerome orch, Barry Sisters, Chris Cross and Don Douglas.

60% of Stars Set for USO

Continued from page 1

USO-Camp Shows that the domestic program will be slashed in half effective Jan. 1, with only 30 Victory Circuit units to tour the nation's army camps and navy bases instead of the 60 tha were lined up. Move was made in accordance with instructions from the War Dept. in Washington that the overseas program be given A-1 priority on fund expenditures, talent, etc. As a result at least half of the 1944 appropriation earmarked for servicing of troops in this country is being channelled into the offshore program operation.

Under the all-out Hollywood mobilization, the first batch of stars, it was disclosed this week, will check in on the foxhole circuit shortly after the first of the year and from then on there will be a steady flow of names into the various theatres of operation. The USO-Camp Shows execs are cognizant of the fact, too, that as the year progresses new theatres of operation will have to be served as the War Dept. continues to pour aditional hundreds of thousands of troops into the battle zones.

It was disclosed this week that USO-CSI, on the basis of the potential pledges, is already in a position to chart its global program for the full year. One of the first units going out, comprising four performers, will include Danny Thomas, comedian, currently appearing at La Martinique, N. Y., nitery, either Paulette Goddard or Ann Sheridan, and an accordionist and dancer.

One Year in Europe Alone

An indication as to the unprecedented program confronting CSI during 1944 and the vastness of the operation is to be gleaned from the fact that in England and the ETO (European Theatre of Operations) area alone, there will be a solid year of playing time by Xmas. Similarly, it will take six months to circuit the bases in the North African-Middle East area, with another six months of playing time in the Australian-South Pacific combat zones.

The Hollywood program was sparked by the volunteer recruiting program of Camp Shows prexy Abe Lastfogel during the past two months, during which time he's succeeded in enlisting not only the aid of the stars, but of studio execs as well.

Lastfogel will remain on the Coast until mid-December setting the machinery in motion and lining up additional stars for the global circuits. Under an arrangement with the studio heads, the stars will be made available to USO-Camp Shows as cuffo performers for periods of 12 weeks each. Contracts generally provide for such 'at liberty' time, although in the past, shooting schedules were arranged so that they were divided into periods of six weeks each. Now they'll be sandwiched into one 12-week period of freedom to permit for the extended overseas playing time.

Full-Time Administrative Posts

Development of the North African, Australian and other vital theatres of operations during the coming year may also result in the setting up of full-time administrative posts, similar to the key ETO position held by Bill Dover. Latter has been in this country for several weeks huddling with Camp Shows execs and flew to the Coast recently to huddle with Lastfogel and help inaugurate the campaign which thus far has culminated in the potential 60 to 80% pledge of stars.

In addition to the name players, of course, CSI is confronted with the task of building up the vast paid-performer circuits. Faced with a steady shrinkage of available talent, many of those currently servicing the camps and navy bases in this country will be asked to go overseas, with the offshore program, from here on, getting priority in attention, coin outlay, etc. The far-flung bases to be covered include North Africa, the Middle East, Hawaii, Panama, the Caribbean area, South Pacific, and Southwest Pacific, Sicily-Italy theatres of operation, Newfoundland, Alaska, England, Greenland and Iceland.

Dropping Legit

Decision to revamp the USO-Camp Shows domestic program, which will result in the elimination of 30 Victory Circuit units, in order to channel more coin, talent, etc., into the vast overseas entertainment program, will also mean the elimination of the legit attractions skedded to tour the nation's camps and navy bases starting next month.

'The Male Animal,' 'The First Year' and 'Junior Miss' are the three legit shows being dropped from the Camp Shows schedule, with word going out to the players and directors on Monday (22). Bert Lytell, Equity president, had been aiding the CSI execs in setting up the productions.

Army Wkly. Asks For Film Names

Official recognition of the film industry's role in lightening the burden of GI Joe at some remote base and a plea for more of the big names from Hollywood and Broadway to entertain overseas are contained in an editorial, 'We Could Use More Bob Hopes,' in the Nov. 19 issue of Yank, the Army Weekly. Editorial comments on the criticism directed at Gracie Fields in The Crusader, the British Eighth Army's official weekly, which claimed that the comedienne broke a date to entertain troops in Italy and ran off to America to keep a radio engagement.

Challenging the assertion by The Crusader's editor that 'all entertainers like Gracie should have been put in uniform at the start of the war and allowed to wear paint and pretty clothes 'only while they're performing before audiences of servicemen, Yank retorts: 'If you slapped Betty Grable, Ann Sheridan, Abbott and Costello and all the other Hollywood stars into ODs, it might make the Army very pleasant, but it would also ruin movie production. Life is pretty glum these days for GIs in remote parts of the world, but, if it weren't for the movies, it would be much worse.

'But we could use a few more personal appearances of big name stars overseas, a few more people like Al Jolson, who has made four trips to foreign theatres of war, Bob Hope, Ray Bolger, Jack Benny, Joe E. Brown and Andy Devine, who requested no publicity when he sweated out a recent journey to our remote bases in Labrador and Greenland.

'Most of the troop entertainment in this war has come from the rank and file of ordinary show people—men and women whose names are not famous but who have been working on the stages of camps and overseas bases without a break since Pearl Harbor. They don't rush home to fulfill radio obligations because they haven't got any radio obligations. And they are not planning to cash in on their Army-tour publicity because the papers never mention them. We have never seen headlines, for instance, about Maxine March, a tap dancer; Christine Street, an accordionist and singer, and Adelaide Joy, a comedienne. Those three girls, typical troop entertainers, were killed in the RCAF plane crash March 27, 1943, while touring our North Atlantic bases.

It's about time that the hundreds of unpublicized, self-sacrificing show people on overseas duty shared the burden they have been carrying so quietly with more of the higher-paid glamor personalities of Hollywood and Broadway. As far as we know there's nothing holding them back. The War Dept. has never set a limit on the number of entertainers allowed in its foreign theatres, probably because it has never had many difficulties along that line. Maybe the food and the lodgings won't be the best at times, but we guarantee that the audiences will be appreciative.'

Meanwhile, it's reported from London by John MacVane, NBC's reporter there, that Prime Minister Churchill, reportedly irritated by the remarks about Miss Fields, has ordered strict censorship of the Eighth Army's paper published in Italy. Factor, too, says MacVane, has been the paper's critical attitude toward the Italian political situation.

THANKS—BILLBOARD

ON THE STAND

Reviews of orchestras playing dates, night club and ballroom locations and one-nighters.

Count Basie

(Reviewed at the Lincoln Hotel, New York)

THIS is the first time a colored has been asked to occupy the b stand of the Lincoln's Blue Room. the wonder of it is that a shrewd buyer like Mrs. Max Kramer thought of it a long time ago. the years, the room had acquired by showcasing such jump ba Artie Shaw's and Harry James's, ability to secure comparable whi and a hesitancy about booki bands (until Mr. Kramer d bring in Count Basie) has caus cation to lose the lustre it o

That is, until Basie brought back into the limelight. No last James date has the I such a distinguished first ence as that which greeted and Basie pa off in an furnishing mic from h That music well-kno less at the date to it. What pertinent to booking is the fact th in a fashion that shoul of any ho that sells its most important Basie b of heat on via all but clea ers, rath than with and the result is jump off. Such Clayto Don Byas, course Basie him flash their improv rang ents call f amo the eight to the off on

James Rushin better than ev blues in a wa deep and sq Carpenter is b tuchy vocals ing the po His band

EVERY RECORD IN THE HISTORY OF THE BLUE ROOM AT MARIA KRAMER'S HOTEL LINCOLN IS SMASHED TO BITS!

BASIE

TOP GROSSES IN THEATRES AND ONE NIGHTERS!

KATE SMITH HOUR
MILLION $ BAND
LOWER BASIN ST.
COCA-COLA

COLUMBIA RECORD
"RUSTY DUSTY BLUES"
(OVER 500,000)

DECEMBER RELEASE
"TIME ON MY HANDS"
AND
"FOR THE GOOD OF YOUR COUNTRY"

BIG PICTURES IN ONE YEAR!

Personal Management: **MILTON EBBINS**

WILLIAM MORRIS AGENCY, Inc.

Publicity: IVAN BLACK

Revamp Pix Biz Operations

Continued from page 1

greater availability of stellar talent, technicians and materials required by the studios, but also upon a likely change in spending habits and a readjustment, though not necessarily any large decline, in picture house attendance following the end of the war.

Company presidents are taking into consideration such possibilities as the shortening of runs, a dip in attendance and or a possible readjustment in admission scales. Once runs are shortened each company must be prepared with sufficient film to keep a proportionate share of its playing time before some other company gets it. Once lost, playing time is difficult to recover, it is pointed out.

It is held that post-war spending will not be great enough to warrant the unusually long runs for many pictures, and that more product will be needed to provide sufficient drawing power for theatres. It has frequently been pointed out in recent months that some theatres playing a picture six or seven weeks would in normal times require three or four pictures to maintain satisfactory grosses.

Current conditions, upsetting all previous calculations regarding the length of time required to write off the cost of production, are being reviewed. As a result of the long runs, from four to six weeks, for pictures which would normally play a week or two, amortization tables are being radically altered. Where it formerly required from 60 to 65 weeks to get back coin for 'A' product, it now takes from 70 to 80 weeks. Some companies figured on 52 weeks to amortize their top product.

Stated one top company executive last week, 'While we have not yet officially taken action, our amortization tables will have to be materially extended. It takes from 15 to 20 weeks longer than formerly to get the money back for big pictures due to the booking jam in key situations.'

One leading independent producer representative stated: 'Our amortization tables have all been shot. We don't know when we'll be getting bookings in any number of key cities for some of our top pictures because of the product backed up in those spots.'

Bankers Don't Mind

Bankers are by no means alarmed by the longer periods over which coin is tied up because they collect more interest. Picture company execs contend that the extended running times for pictures is not an unmixed evil, as long as grosses continue big, because it allows them time to build up a bigger backlog of completed pictures for their inventories.

Such inventories are considered very valuable as a means of cushioning the transition from long to short runs which is expected after the war. The film inventories will then be used to feed theatres while the studios speed up production to fill the expected needs for more frequent changes of program.

Financial and theatre operating execs, meantime, hold the view that while peak hour business may decline after the war, it is likely that other periods will show increased attendance. Also calculate from previous experience, that though there may be a dip in main stem theatre business there will be an upswing in neighborhood attendance and that more leisure time for the laboring classes will largely offset a decline in earning power, owing to the low unit cost of picture entertainment. Business generally, while it may be divided differently in various situations is considered likely to be maintained at a healthy basis nationally

New York Theatres

MGM's SULLAVAN SOTHERN BLONDELL AND MORE Cry Havoc ASTOR B'WAY & 45th STREET
CONTINUOUS PERFORMANCES · POPULAR PRICES

20th WEEK!
Paramount's
"FOR WHOM THE BELL TOLLS"
Continuous Performances from 10:30 a.m.
RIVOLI B'way & 49th St.

RICHARD TREGASKIS' GUADALCANAL DIARY 20th
with Preston FOSTER · Lloyd NOLAN William BENDIX
PLUS A BIG STAGE SHOW ROXY 7th Ave. & 50th St.

BEG. THUR., NOV. 25
ERROL FLYNN
In Warner Bros. New Hit
"NORTHERN PURSUIT"
In Person
GLEN GRAY
And His Casa Loma Orch
Extra
WILLIE HOWARD
THE BERRY BROS.
B'way & 47th St. STRAND

LOEW'S State TIMES SQ.
Thurs., Nov. 25
ON SCREEN
Mae WEST
Victor MOORE
Wm. GAXTON
First N. Y. Showing "The Heat's On"
IN PERSON
HENNY YOUNGMAN
HELEN PARRISH
Extra!
Paul MARTELL and ORCH.

NOW PLAYING
BETTE DAVIS · MIRIAM HOPKINS
in Warner Bros. Hit!
"OLD ACQUAINTANCE"
HOLLYWOOD THEATRE
At 51st St. and Broadway
Opens 10 A.M. Late Feature 11:30 P.M.

THANKS'G MATS. THURS., FRI.
50c, $1 & $1.50 PLUS TAX
Sat. Nights Only, 50c. to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
SECOND EDITION
STARS ON ICE
CENTER THEATRE, Rockefeller Center
CO. 5-5474. Evgs. 8:40. Sun. 8:15. Mats. Thur., Fri., Sat. 2:40; Sun. 3. No Monday Perf. Mail Orders Filled.

SAMUEL GOLDWYN'S
THE NORTH STAR
NEW VICTORIA · RKO PALACE
B'WAY & 46th — Daily, 2:45, 8:45 Mats (except Sats., Suns., Hols.) 75c, $1.10 Eves., $1.10-$2.20. Extra shows Sats., Suns., Hols. — CI 6-7429
B'WAY & 47th Continuous performances. Popular priced run. Doors open 9 a.m.

RADIO CITY MUSIC HALL
'CLAUDIA'
Spectacular Stage Productions

"I DOOD IT"
A Metro-Goldwyn-Mayer Picture
Red SKELTON
Eleanor POWELL
In Person
Woody HERMAN and His Band
PARAMOUNT Times Square

MICHAEL TODD presents
ETHEL MERMAN
SOMETHING FOR THE BOYS
COLE PORTER SONGS
ALVIN, West 52nd St. Mats. Wed. & Sat

NOW PLAYING
"AROUND THE WORLD"
Starring
Kay KYSER · Joan DAVIS
An RKO-Radio Hit!
GLOBE—B'way & 46th St.

Capitol BROADWAY AT 51st STREET
ON SCREEN 3rd WEEK
HUMPHREY BOGART
Starring in
SAHARA
IN PERSON
TRUTH OR CONSEQUENCES
LAWRENCE WELK and His ORCH
YVETTE

P.A.s As Wags

Continued from page 2

also and used to provide gags for Milton Rubin.

Alex Gottlieb, who produced the best Abbott & Costello pictures, used to grind out gags for the papers on his client, Arthur Murray.

Jules Levine, who succeeded Gottlieb with the Arthur Murray account was nabbed by Warner Bros. and then by the Army.

Marty Rackin, who used to help ballyhoo Bob 'Believe It Or Not' Ripley, wound up making with the funny stuff for Red Skelton out on the Coast.

Ken Lyons, who publicized Tommy Riggs, also turned out gags for him.

Pete Kalischer, who gagged them up for Irving Zussman, became Conde Nast's assistant.

Pix Tele Backlog

Continued from page 3

tions throughout the country will enable coverage of a vast audience before technical and construction problems surrounding the establishment of station-to-station relays are surmounted.

All parties concerned agree that only certain types of programs can be captured by the camera for use in television, but the film hopefuls are trying to sell the idea that most musical shows can be filmed and kept as a 'library,' with certain tunes always acceptable as air fare. They point to song revivals, 'As Time Goes By' and others, to whip up their argument that certain properties, if filmed and recorded now, might turn out to be gold mines for tele at some future date.

One film company, it is reported, gave a round figure estimate of $5,000 for shooting and recording 12 half-hour shows and said this figure could be reduced appreciably if all the programs emanated from the same point, enabling cameras and other equipment to remain in place until the filming had been completed.

USO-NBC Program

Continued from page 3

the foxhole circuits. Likewise the program will point up the contribution made by those who have already camp-showed around the world.

Program, timed to mark the second anniversary of USO-Camp Shows, will feature those who have toured the various offshore bases for the morale organization and will include Judith Anderson, Jack Benny, Jim Burke, Jerry Colonna, Andy Devine, Jinx Falkenberg, Kay Francis, John Garfield, Bob Hope, Carole Landis, Frances Langford, Fay MacKenzie, Mitzi Mayfair, Adolphe Menjou, Merle Oberon and Martha Raye. Four of the offshore bases where Camp Shows entertainers are now appearing (New Caledonia, Panama, London and Algiers) will be cut-in on the broadcast.

Builder Turns Magi

Continued from page 1

billed as 'The Debonair Deceptionist.'

Then Olsen and Miss Murray heard his story. About 18 months ago, when shortage of materials began to deplete the building business, Terrell had to look around for a new line. Magic had always been his hobby. Someone took him to MCA, they sent him out almost immediately on a club date and he's been working steadily at the sleight-of-hand stuff ever since.

And he still has the family with him, too. His wife assists him in the act and so does his son, who recently received a medical discharge from the army.

'Holiday Cheerless' This Year

Continued from page 1

of cash and foresight enough to invest in liquor when it was cheap, still have plenty to tide over the drought—at high prices over the bar. In the more modest drinkeries, where the common citizen enjoys an occasional shot, the backbar is as bare as Mother Hubbard's cupboard, and the owner and his barkeep are wondering whether to go to work for Lockheed or Douglas.

Liquor shops are filling their shelves with bottled soft drinks, although many of the big markets have leased abandoned garages across the street where for several months there has been unwonted activity in the cool of the evening and the mist of the morning, with motor trucks unloading mysterious packages and cases. The trucks are without insignia.

High-priced cocktail bars get plenty by the simple process of slipping bonuses with every consignment, but in the lower strata the rare liquor is kept in the offing and doled out to regular customers in the back room, as in the days when you walked up two flights, knocked three times and asked for Louie. As an individual of social inclinations you can buy a case of Scotch or bourbon with a proper introduction to a black marketer.

Film studios, which usually send liquid messages of goodwill to their friends, are compromising this year on paid-up magazine subscriptions. And this is the wet season in Hollywood.

How Much to Pay

As with many wartime commodities, especially edible and potable, it has long been not a question of how much the public will pay, but can they buy it at almost any price. The niteries, with prospects of a record Xmas-New Year's holiday business, face that with the liquor shortage.

A flock of new bistros are all set to open, as supplementary spreestations for the war-spending celebrants, but the major headache is how to serve them, and if there's enough to go around. Also, if stocks are depleted, what about the normal business after Jan. 1?

It's assumed, of course, that following the current pre-Xmas drought 'rehearsal' there will be a sudden availability of plenty of wet goods, but at profiteering prices. The legit spots don't want to be party to that for many reasons.

Niteries around New York report that, generally, they have enough liquor to hold them for the coming holidays, but after that it's anybody's guess.

With many wholesalers trying to dig $25 to $30 a case over OPA prices, operators admit they expect to have depleted stocks around the first of the year.

Mpls. Clampdown

Minneapolis, Nov. 23.

Affidavits filed by the Rev. H. J. Soltau and D. E. Bourke, vice crusaders, with the mayor, county attorney and sheriff, listing 23 spots where liquor buys were made after legalized hours and where other violations occurred, have caused an air-tight lid to be clamped down here.

Immediately following the delivery of the affidavits all-night liquor and gambling establishments, and houses of prostitution, were shuttered. Bookmaking also ceased and cash-paying pinball and slot machines went out of commission. Nightclubs, saloons and cigar stores eliminated dice games.

Although the shelves of most legitimate off-sale liquor stores and many saloons are entirely bare of whiskey, the affidavits state that no difficulty was encountered in buying it by the drink or bottle in the unlicensed after-hour spots and at specified drugstores. However, the price of whiskey by the bottle was two or three times the OPA ceiling.

Goldman Trial Ends

Continued from page 6

make out a case, and they so notified Gray.

Mastbaum's Grosses

Yesterday (Mon.) they came into court prepared to ask for dismissal of the suit but withheld the action when Gray sought to offer new evidence.

The 'new evidence' was a schedule purporting to show that first-run Stanley - Warner theatres grossed more than $6,000,000 in the year ending Aug. 31 of which $971,000 was taken in by the Mastbaum, S-W deluxer which is located one block from Goldman's shuttered Erlanger.

Gray presented these figures to show that there was plenty of business in midtown Philly, especially in the area on the western end of Market St., where the Mastbaum and the Erlanger are located.

Morris Wolf, representing Warners, and Bernard Segal, counsel for Paramount, objected to the new evidence, but Judge Kirkpatrick said he would accept it for study.

In his testimony, Goldman criticized the major film companies for 'dissipating film products and abusing the handling of good pictures.'

As an example he cited the case of 'Lassie Comes Home' which was yanked from the Boyd after playing only one week, 'while playing to capacity houses in Radio City, New York for four weeks.'

Goldman told the court he was 'a good friend of Harry Warner's and of all the executives of the film companies' but it didn't do him any good.

'I'm still not getting any pictures,' he said.

Goldman claims a loss of $450,000 because of his inability to obtain product, asking trebled damages of $1,350,000 allowable under the Sherman and Clayton anti-trust laws.

Defendants in the case are the Warner interests, Universal, Paramount, United Artists, Loew's, Columbia, RKO and 20th-Fox.

"It's phenomenal . . . every time he hears a Wheaties radio commercial, his muscles hump up!"

Subject for scholarly research: "The Psychology of Wheaties" . . . For instance, what's the reason an individual whose most vigorous exercise is elbow-bending can experience a righteous glow of fitness simply by eating a "Breakfast of Champions"?

WHERE MEN WERE WILDCATTERS
AND FOUGHT LIKE WILDCATS...
"IN OLD OKLAHOMA"
Based on Thomson Burtis' Story, "War of the Wildcats"
starring
John Wayne Martha Scott
Albert Dekker
with
GEORGE "GABBY" HAYES • MARJORIE RAMBEAU
DALE EVANS • GRANT WITHERS
A REPUBLIC PICTURE

Dunninger—Master Mentalist

Continued from page 2

ment on sawing a woman merely in half. In his vaudeville days he had fun making any person's handwriting appear on a black sheet, and when he really felt like doing something he would cause an elephant to disappear into thin air. He was a close friend of Harry Houdini, who willed Dunninger some of his apparatus.

A decade ago Dunninger got worried about the spiritualist mediums, and started hounding them. He posted a $10,000 award to be paid to any medium who could produce a spiritualistic phenomenon which he could not either reproduce or explain on a materialistic basis. Many tried to win the money, but no one ever did. In one case he proved that a lady medium was producing her spirit rapping sounds by cracking her toe joints. He admitted he couldn't do that.

Make Battleships Invisible

More recently Dunninger has offered his magical powers to the U. S. Navy. He proposed to make battleships invisible. The admirals possibly had never heard of his ability to make live elephants vanish and were tepid to the idea. Dunninger will not explain the proposed scheme on grounds that it is both a military secret and a magician's secret.

On the air, he is amazing, even when he gets into difficulties. Someone is thinking of the letter E. he says, but the E seems queer. Dunninger is plainly puzzled.

A man arises and explains, 'I am thinking of a Greek S.'

'Well, I don't speak Greek,' says Dunninger, 'but I also get a triangle.'

'That is right.'

'And a T.'

'That is correct.'

Maybe it was some Greek college fraternity. Dunninger does not inquire. He has had enough of Greek. He hurries on to the next victim.

'Someone is thinking of the initials M. L.' A man stands up in the ninth row.

'Are those the initials of anyone present here?'

'Yes.'

'They are the initials of the young lady at your right.'

'At my left.'

Dunninger laughs. 'Well, I can make mistakes. My right is your left. The name of the lady is Levy.'

'That is right.'

'And you are thinking of a telephone number. The number is TRafalgar 7-6796.'

'Well . . . TRafalgar 7-6797.'

Off by one digit, Dunninger merely shrugged. He makes it plain on every program that he does not claim to be 100% perfect, only about 90%.

$3,000 for Personals

The program has no sponsor, which means Dunninger is on the air for peanuts. But he is earning $3,000 a week on tour in vaudeville. He says, with characteristic modesty, that he is the highest paid entertainer in the world at private parties. He probably isn't, but he has received $1,500 for a single evening.

He asserts that anyone is able to do mind reading to some extent, and hundreds of letters he has received attest to the fact that some ordinary citizen has performed the miracle—or, at least, so believes. Dunninger's recipe for mind-reading is for the sender to concentrate as hard as possible and for the receiver to vision a black slate and state what he sees written upon it in white.

Dunninger, 47, is a rather tall, solid man, with receding hair and eyes which could be described both as brooding and piercing. In addition to being a magician and mind-reader, he is also a hypnotist. He is called in occasionally by physicians to hypnotize special patients and has worked thus in at least three hospitals.

Dunninger's father was a prosaic person who came to America from Bavaria and eventually became a textile manufacturer. He is dead. Dunninger, a bachelor, lives with his mother in an apartment in the Bronx. He discovered his telepathic powers, he says, while he was still in grammar school. He was poor at arithmetic and if he tried to work out a number problem he usually got it wrong. But he found that if he just guessed at the answer he usually got it right. Whereupon, he began startling his parents by announcing who was calling when the telephone rang or who was coming to visit when the doorbell sounded.

Like most kids, he became interested in trying to do tricks of magic; unlike most kids, he worked hard at it. His hands were too small to use standard cards, so he persuaded his parents to buy him miniature decks to practice with. By the time he was 16 he was good enough to get bookings.

Although primarily a magician, he started reading minds in his early vaudeville days. There were many vaudeville mind-readers at that time and the audience just took for granted that stooges were being used. But gradually his fame spread and important persons began inviting him to private mind-reading parties.

Roosevelt's Question

President Roosevelt has had him to Washington twice. The last occasion was virtually a Cabinet meeting.

First Dunninger read the mind of F.D.R.

'You are thinking, 'Will Hammy Fish or Huey Long be elected the next President?''

'That is correct,' laughed F.D.R.

Dunninger turned to Secretary of the Treasury Morgenthau and told him he had a $5 bill in his pocket—and gave the serial number. Morgenthau fished out the bill and inspected the number.

'You're right.'

Then Dunninger turned upon Secretary of State Hull.

'You are thinking, 'I wish I could read the mind of my wife like this.''

'Correct,' said Secretary Hull, and F.D.R. had one of his huge laughs.

Mrs. Eleanor Roosevelt remarked later, a bit nervously, 'He's so remarkable . . . that some people wouldn't like to have him around all the time.'

That, apparently, is the way Calvin Coolidge thought about it. Dunninger quoted verbatim from a private letter Coolidge had written that day. Coolidge never invited him back.

Barbara Hutton, the heiress, had him in to read minds a few years ago. He told her she was thinking of a sentence, 'If you have two loaves of bread, sell one and buy a lily.' Just where Barbara got that sentence who knows, but how Dunninger got it is something even stranger.

Prelate's Latin Double-Talk

Dunninger tried to read the mind of Pope Piux XII when the Pope was still Cardinal Pacelli. Dunninger tried and tried, and became confused. Dunninger's story is that he was expecting the Cardinal to think in English, the language used in the preliminary conversation, and that the Cardinal started thinking in Latin. After this was straightened out, the Cardinal agreed to think of an Anglo-Saxon name. Dunninger concentrated and announced, 'The name is Johnny.' Which was correct.

Thomas A. Edison, who experimented with Dunninger on several occasions, said: 'Never have I witnessed anything as mystifying or as seeming impossible.' Edison left a code with Dunninger with which he purposed to communicate with 'The Master Mentalist' after death. Dunninger has never received any communication. Houdini, Sir Arthur Conan Doyle and Sir Oliver Lodge also left codes with him. All are now dead. Dunninger has never received any thought transmission from beyond the threshold.

Dunninger reserves his most spectacular demonstrations of mind-reading for the judges who appear on his program and who are sworn to testify if they discover any deceit. The judges have included such diverse personages as Judge Edward R. Koch, of the New York Supreme Court, Paul Whiteman, Prof. Robert E. Merton, of Columbia University, Sgt. Joe McCarthy, managing editor of the Army Magazine Yank, etc.

Dunninger instructed Professor Merton, before the broadcast, to go with two other members of the Columbia faculty to the Columbia Library and there select any book among the thousands on the shelves. Then they were to turn to any page and settle on any quotation. All they had to do from then on was concentrate. Professor Merton was sitting at the judge's table in the studio the afternoon of the broadcast; his two collaborators remained at Columbia.

'The name of the book,' announced Dunninger, 'it's a sort of thesis—the name is 'Middletown.' 'The name,' continued Dunninger, 'is 444.'

'That is correct,' responded Prof. Merton in an awed voice.

And now Dunninger hesitated. You could sense the struggle going on in his mind. 'All I can get,' he said, 'all I can get is...they must be playing a joke on me...all I can get is 'Does not know the answer.''

'That is partly correct,' said Professor Merton.

The quotation the Columbia professors had chosen from the classic treatise was: 'The Middletown junior class does not know the answer.' Dunninger explained later that when he got Middletown twice he thought he was receiving the same impression, the name of the book.

On another Sunday afternoon 'The Master Mentalist' handed Paul Whiteman a slate, asked him to retire from the studio and chalk a bar of music from any song he had ever played. While Whiteman was gone, Dunninger wrote a bar of music on another slate and handed it to a pianist. He told the audience he could not say what the music was because he knew nothing about music. Whiteman returned to the studio and the pianist played Dunninger's bar. Whiteman was plainly astounded. It was exactly the bar he had written down out in the corridor—a phrase from 'When Day Is Done.' The slate on which he had written was, of course, never out of Whiteman's hand and the pianist had no possible way of seeing it.

Dunninger delights especially in pulling high-handed stunts on newspapermen. With an eye, of course, on publicity.

During his broadcast on Sunday, Sept. 12, 1943, Dunninger had an assistant telephone Kenneth McCaleb, foreign editor of the N. Y. Mirror. McCaleb was asked to concentrate on any headline which would appear in the Monday paper. The Monday paper had not yet been printed, and Dunninger, sitting in the studio some three miles away, had no way of knowing what foreign news might have come over the cables even while he was broadcasting.

McCaleb had a pile of proof sheets on his desk. He picked the first one which came to hand. Dunninger promptly wrote on a slate the headline: 'How U. S. 5th Landed With Its Guns Blazing.' He added, 'And I have a hunch the story will appear on page four.' He was correct.

If all this is merely a trick, it is the best one that has come along since Houdini used to have himself handcuffed, locked into a trunk and dumped into the most convenient river.

LEGAL NOTICE

SUPREME COURT OF THE STATE OF NEW YORK COUNTY OF NEW YORK

THE CONTINENTAL BANK & TRUST COMPANY OF NEW YORK, as Successor Trustee under a certain Trust Mortgage dated June 12, 1925, made by W. A. R. Realty Corporation, Plaintiff, against W. A. R. REALTY CORPORATION, AMERICAN NEWSPAPERS, INC., BARDLOM CORPORATION, WILLIAM RANDOLPH HEARST and THE PEOPLE OF THE STATE OF NEW YORK, Defendants.

To all holders of W. A. R. REALTY CORPORATION first mortgage and leasehold serial 6% coupon gold bonds and to all other interested persons:

Pursuant to an order dated November 16, 1943, made by Hon. Bernard Botein, a Justice of the Supreme Court, New York County, you are cited to show cause before said Court at an Additional Special Term for Trust Mortgages thereof, to be held at Room 1530, Criminal Courts Building, 100 Centre Street, New York City, on the 14th day of December, 1943, at 10:30 o'clock in the forenoon of that day, or as soon thereafter as counsel can be heard, why an order should not be made herein approving the sale by The Continental Bank & Trust Company of New York, as Successor Trustee under a certain Trust Mortgage dated June 12, 1925, made by W. A. R. Realty Corporation to Ralph D. Kaufman, as Trustee, of the premises known as the Ziegfeld Theatre, located at the northwest corner of 54th Street and Sixth Avenue, New York City, N. Y., to Loew's Theatre & Realty Corporation, for the sum of $480,000 cash, under the terms and conditions more fully set forth in a certain written offer made and dated August 27, 1943, by said Loew's Theatre & Realty Corporation to The Continental Bank & Trust Company of New York, as Successor Trustee, a copy of which said written offer is on file in the office of the Successor Trustee, 30 Broad Street, New York City, and which offer, and any additional information, are available to all bondholders or other interested persons; or in the alternative, in the event an offer to purchase said Ziegfeld Theatre for a sum in excess of $480,000, all cash, net, is made by some person or corporation, then why an order should not be made approving the proposed sale by The Continental Bank & Trust Company of New York, as such Successor Trustee, to such higher bidder for said premises; and for such other and further relief as to the Court may seem just and equitable.

NOTICE IS FURTHER GIVEN to any person or persons desiring to make a bid for said Ziegfeld Theatre in excess of $480,000 that such bid must be all cash, net, to the Trustee; that such bids must be in writing and sealed, and the same delivered to the Clerk of the Additional Special Term for Trust Mortgages, Room 119, County Court House, Worth and Centre Streets, New York City, at least 48 hours prior to the return day of the order to show cause above mentioned, and that all such written sealed bids must be accompanied by a certified check to the order of The Continental Bank & Trust Company of New York for 25% of the amount of such bid.

NOTICE IS FURTHER GIVEN that said premises, if sold, will be sold subject to the following: (a) A party wall agreement recorded in the office of the Register of New York County in Liber 1633 of Conveyances, page 262; (b) unpaid instalments of the assessments levied in the Sixth Avenue Elevated Railroad Condemnation proceedings; (c) any state of facts which an accurate survey would show, and to existing leases and tenancies, including a certain lease dated August 27, 1943, between The Continental Bank & Trust Company of New York, as Landlord, and Loew's Theatre & Realty Corporation, as Tenant, which said lease expires on August 31, 1944.

Dated, New York, N. Y., November 17, 1943.

WISE, SHEPARD, HOUGHTON & KELLY,
Attorneys for Plaintiff.

Office and P. O. address: 30 Broad Street, Borough of Manhattan, City of New York.

BBC WAXING B'WAY PLAYS FOR ENGLAND

Further evidence of the manner in which closer post-war ties are shaping up between American and English theatre audiences, with the Yank idiom gaining a firmer foothold on British soil, is to be found in a new program just inaugurated by Roy Lockwood, BBC production manager in N. Y.

Aimed at reaching out not only at U. S. servicemen stationed in the European Theatre of Operations but at the British public in general, BBC is broadcasting a once-monthly series of special adaptations of Broadway legit shows, utilizing the original casts of the various productions. Entitled 'Second Nights on Broadway,' the programs are being recorded at BBC studios in N. Y. and are sent to London for airing on BBC's Home Service. The radio versions were given an okay by Equity, latter ruling that as long as it were treated as a broadcast and not as a transcription (thus requiring BBC to destroy the recording after a single performance) the actors could go on.

Program teed off Monday (15) with Elmer Rice's 'A New Life,' which ended its Broadway run the previous Saturday (13), with Betty Field starring in the transcribed version. Next production in the series will be Frederick Lonsdale's 'Another Love Story,' at the Fulton, N. Y., starring Roland Young and Margaret Lindsay. Lockwood does the commentary, pointing up the one-world show biz phase that will link the two countries closer in the postwar era, with the authors of the plays also pariticipating.

Langner, Lois Jacoby West on Picture Deals

Hollywood, Nov. 23.

Theatre Guild execs, Lawrence Langner and Lois Jacoby, are due from New York this week to confer with film biggies on the sale of some 50 stage properties for translation into celluloid.

Outstanding property is 'Oklahoma,' Broadway hit, for which practically every major studio is bidding.

Longhair Criticism

Continued from page 2

been derisive of the photographer, but the caption indicated the wealthy matron was expressing her criticism of the opera, 'Boris Godunoff.' Walter Engels, staff cameraman of the News, took the picture.

Plenty of 'Ice' at Preem

The Metropolitan Opera opened its Diamond Jubilee season on Monday night (22) in an atmosphere undimmed by wartime restrictions. 'Boris Godunoff,' first Russian opera to be given on an opening night, was presented before a capacity audience whose only concession to wartime informality was a switch on the part of the males from the traditional white tie and tails to black tie. The females strutted their stuff to the hilt, to open, somewhat incongruously, a season ballyhooed as being devoted to 'the people.' 'Boris' was selected as the opener in deference to our Russian allies.

'The people' suffered their second defeat of the night in the performance itself when Modeste Moussorgsky's satirical saga of the tribulations of the Russian people was lost in a parade of 'stars,' each of whom did their little bit without regard for the over-all effect. The chorus, Moussorgky's 'hero' in the opera, was ragged and didn't provide the majestic sweep permitted by Rimsky-Korsakoff's orchestration of the composer's music.

The cast, headed by Ezio Pinza in the title role, utilized fully one-fifth of the company's roster. Salvatore Baccaloni was boisterously humorous in his presentation of the Drinking Song, while Kerstin Thorborg gave a competent performance as the siren, Marina. Outstanding performance of the evening was turned in by the horse in the first scene of the last act, who disdainfully turned his back upon the audience and forced Armand Tokatyan, the pretender, Dmitri, to sing the latter part of his aria while facing the rear of the stage.

Block on Radio

Continued from page 2

thorities, wrote and produced the first variety show to come out of Africa which was shortwaved to America via an NBC coastal hookup and rebroadcast twice by BBC in England.

That radio will play one of the most vital roles in postwar globalization of show biz is the firm conviction of Block, who sees the 'paving of the way' in the current sock reaction abroad to such wartempoed shows as 'Transatlantic Call,' 'Answering You,' 'Brothers in Arms' and 'Town Hall of the Air.' However, says Block, these are strictly transatlantic prestige shows. When the peace comes, they'll be channelled into comedy shows. For, Block avers, just as in America, the top ranking programs in England are the comedy shows and in the coming era of forgetting the turbulent war years, they'll be more in demand than ever.

Cued almost simultaneously to an announcement over the weekend that NBC and BBC will exchange a new program on Saturday afternoons, starting Dec. 11, consisting of music and variety entertainment from both sides of the ocean, Block's viewpoints on post-war transatlantic programs were given an added significance. It should help pave the way for the British counterparts of our own Abbott & Costellos and other topflight comedians ('make no mistake about it,' says Block, 'the West End comedians are just as sensationally popular over there among their own as our Bennys and Hopes here') in registering a U. S. click. Hence, the transatlantic programs should work beneficially both ways,' says Block.

B'way to the Strand

With such U. S. legit shows as 'Junior Miss,' 'Arsenic and Old Lace,' etc., running concurrently in both countries and already establishing the closer Anglo-American show biz ties, Block visualizes the day when such shows will go on the transatlantic airwaves with the mixed companies participating. Thus, some of the roles will be handled by performers in N. Y., with the English casts taking over other parts. 'And it won't be just a stunt,' says Block. 'It'll carry much more important overtones that'll definitely tie in with the inevitable global show biz scheme of things.'

While gags here and overseas are still predicated on common problems, we're still in an era when a 'local' switch is required to get over in foreign lands, says Block. 'Simply by working in in a gag about oranges while playing in Salisbury, England, a reference to an unobtainable 'coke' in Palermo, or a Hershey bar gag pulled in Bizerte, all have the effect of achieving an immediate intimacy with the audience.

Because of its cognizance of the fact that radio is playing a tremendous morale role in entertaining the troops, says Block, BBC has fostered considerable goodwill by turning over equipment to the American Forces Network wherever and whenever possible.

In the opinion of Block, the performers going overseas are more than mere entertainers. From personal observation on the battle fronts, it's his opinion that they're practically a part of the Army. Here's how a colonel summed it up for him:

'When those fighting boys, who so often can't be relieved, are sent out on mission after mission, and are finally given a respite, their first thoughts are of good hot food, a hot bath, and some sleep. When they awake, they suddenly realize what they've been through—and what they've still got to go through. That's where the 'soldier in greasepaint' must step in. If he's there to do the job you've saved a soldier from cracking up and provided him with the necessary incentive and stimulant for 'that next mission.'

Pointing out the amazingly high Crossleys attained by news broadcasts in England since that country went to war, Block asserts that the post-war round-the-globe news, commentary and similar type of broadcast should have the effect of setting off simultaneous trends, with customs becoming more and more universal and the ordinary things of daily living becoming common knowledge.

Block paid tribute to the work of Col. Ed Kirby, chief of U. S. Army public relations on radio in setting up the Hope broadcast in Africa and was likewise enthused over the contribution being rendered by Capt. Andre Baruch, who is in charge of the American expeditionary station in Algiers.

NO OTHER MAN ever lived such adventures . . . knew such loves!

JACK LONDON

NO OTHER FILM ever so sure of big openings and extended time!

We're proud to say — Released thru UNITED ARTISTS!

World Premiere
TOMORROW!
UNITED ARTISTS THEATRE
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SAMUEL BRONSTON *presents*

Michael O'SHEA · Susan HAYWARD

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OSA MASSEN · HARRY DAVENPORT · FRANK CRAVEN
VIRGINIA MAYO · RALPH MORGAN · LOUISE BEAVERS

Screenplay by ERNEST PASCAL · Directed by ALFRED SANTELL

A SAMUEL BRONSTON Production

Shayon, in Radio Conference Speech, Envisions More U. S. Networks

By SARA ANN FAY

Columbia, Mo., Nov. 23.

In a talk before the Regional Radio Conference at Stephens College last week Lewis Shayon, research analyst in post-war radio for CBS, anticipated an increase of American networks as a result of war research combined with the development of frequency modulation and television, both of which utilize shortwaves. The conference, which lasted three days, and had 400 participants representing 13 states and two foreign governments, also heard from Edward Tomlinson, Blue network commentator on South American affairs, Willard Egolf, of the National Association of Broadcasters, Hilda Yen, of the Chinese diplomatic corps, and Major Ralph P. Forrester, of the British Embassy.

Shayon said that the regions above 1,600 k.c., even up to the starting points of 10,000,000 k.c., have been indicated as practical radio frontiers. If F-M broadcasting, added Shayon, could be universally practiced, there would be room for 5,000-stations with limited range and no overlapping as against 940 stations today. He said F-M would have the greenlight in the post-war world.

Egolf told the educators that the failure to recognize the importance of the local definition of radio is responsible for the absence of a strong public goodwill for the broadcasting industry. National and international programs, stated Egolf, must be sifted through the screen of local public interest. This, he concluded, was not only the law but a true American system. Miss Yen said she favored the adoption for international radio of two basic languages, or the two most spoken throughout the world. One would be an Atlantic language, and the other, a Pacific language.

Post-War Panel Discussions

To clarify radio problems during wartime and look to the post-war era, panel discussions were held daily at the conference. Major Harold W. Kent, president of the Association for Education by Radio, and Education Liaison for the War Department, said that an international governmental body based on the elements of all the world nations will be necessary in the post-war world.

In discussing service broadcasts during wartime, Kent said that he felt it necessary to maintain a high quality of program material as insurance against listeners tuning the programs out. Kent believes there are three objectives of service broadcasts. First, to assure the home front people of the care of the service men; second, to make everyone realize this war is a global one; and the third, to convince the soldier that he has worthy allies.

Also speaking on service broadcasts, C. G. Renier, of KMOX, St. Louis, told listeners that radio stations do not want Government subsidy for producing service programs.

Judith Waller, of NBC, said she felt stations should use those programs which only the Government can provide, but should refrain from editorializing and should develop the station's own policies and ideas.

Speaking of television for the future, Commander W.M.C. Eddy, of the Ninth Naval District at Great Lakes, said that after the war television will be applied to education. Commander Eddy, former director of television for Paramount Pictures, further stated that the Navy's accelerated program has found it necessary to utilize visual education. Visual education will be a great factor in the post-war education, he said.

John Mullen Takes Higher OWI Position

Washington, Nov. 23.

John A. Mullen, copy chief of the OWI Domestic Radio Bureau and a former v.p. of Benton and Bowles, has moved up to chief of the production and editorial division, it has been announced by Philip H. Cohen, chief of the OWI Domestic Radio Bureau.

He succeeds George Zachary who resigned last week. In addition to his new work, Mullen will continue to supervise radio bureau copy.

Julia Sanderson Back On Air Dec. 2 for Tums

Julia Sanderson returns to the air Dec. 2 for the first time since the death of her husband, Frank Crumit, to star in an afternoon variety show, 'Let's Be Charming,' over a Mutual chain of 190 stations. Program will be sponsored by Lewis-Howe labs for Tums and NR.

Miss Sanderson will tip femmes on beauty hints in addition to her singing chores. The rest of the cast includes Pat Barnes, m.c.; Jack Shilkret and Johnny Gart, piano and organ team, and vocalists Guy Bonham, Wamp Carlson and Dwight Latham.

Kin of Servicemen Who Figure on MBS Shows Given Gratis Waxings

WOR, N. Y., is following a policy of supplying transcription records—gratis, and even when not asked for—to the families or kin of men who figure on Mutual broadcasts from overseas, or whose letters are read on WOR shows here.

A check at the Mutual-WOR office revealed that the publicity department makes it a practice to send transcriptions to the families of servicemen whose letters are read on Jimmy Walker's 'V-Mail' program, Sundays, at 4:30. Letters are supplied by the kinfolk and often constitute the last missive sent home by the men.

Practice grew out of the 'Americans Calling Home' broadcasts from Australia about a year ago on Mutual. Requests for transcriptions led press department into a routine of automatically sequestering a given speech by a serviceman onto a separate wax and sending it off to the editor of the soldier's home-town paper, with the editor presenting the disc to the boy's family and more often than not running a piece on it in the local rag.

WOR publicity department handles the matter in the metropolitan area around New York, and American Red Cross elsewhere. The cost of the recordings is billed to the press department under the heading of publicity expense.

Must Unload Extra Stations By May 31

Washington, Nov. 23.

The Federal Communications Commission late today (Tuesday) issued Order 84-A to forbid multiple ownership of standard broadcasting stations. The new edict is an extension of Order 84 on the same subject, issued Aug. 5, 1941.

Owners of multiple stations have until May 31, 1943, to unload their extra holdings, with the implication tha the licenses for these will be suspended if the order is not met. About 50 stations throughout the country are affected.

Gunn Quits Thompson In Chi For WGN Post

Chicago, Nov. 23.

Buck Gunn, radio director of the Chicago office of J. Walter Thompson for the past five years, will take over as program manager of WGN effective Dec. 6. Gunn will replace Kenneth W. MacGregor, who will join William Esty & Co. in N. Y. as a radio program producer.

Gunn joined Thompson in 1933.

Set Preliminary Post-War Plans

Washington, Nov. 23.

Preliminary plans for Government-Industry cooperation on technical problems affecting post-war development of television, FM, and other angles of radio were lined up here Wednesday (17) at a session attended by the Radio Technical Planning Board, representing industry; Interdepartmental Radio Advisory Committee, Board of War Communications and FCC.

Studies are to be made jointly in a number of fields, with strong emphasis on television. One survey will be in television and FM broadcasting frequencies, to determine the best ether zones for each. On the basis of this information, manufacturers of equipment will be better prepared to begin production of receivers, etc.

It was emphasized that if no change is made in the allocations of frequencies for television, a large number of receiving sets would be built and sold under present standards. This would tend to freeze the service in existing channels and prevent commercial television from full expansion. This would deprive the public of the benefits of the new wartime developments.

Continental Baking Renews Spot Buys

Continental Baking has renewed its spot contracts for 1944. Campaign consists of transcribed one-minute announcements ranging from 10 to 15 a week. Ted Bates is the agency.

Another baking account, Ward, is currently giving similar consideration to its spot roster of chain-breaks, news and quizzes.

Audition Skippy Homeier In 'Little Orvie' Serial

Booth Tarkington's 'Little Orvie,' with Skippy ('Tomorrow the World') Homeier as the 10-year-old moppet, has been prepared as a 30-minute package by the Blue network and Wolf Associates in combination and is being auditioned. Jeannie Elkin and Paula Trueman are in the supporting cast.

Chick Vincent is director of the proposed air show, which was written by Mort Lewis and Ruth Adams Knight.

Jane Froman, singing from a wheelchair, and Quentin Reynolds, on crutches (as result of a bad sciatica) did their stuff last night (Tues.) on the 'Salute to Youth' (Goodyear) radio program.

RUBINOFF AND HIS VIOLIN

In the largest theatres all over the country, Rubinoff is proving his artistry, showmanship and popularity. Critics rave!

In radio, Rubinoff is ready to deliver the top rating of his career. Convincing facts are available to prove that statement.

Exclusive Radio Representatives:

A. & S. LYONS, INC., 515 Madison Ave., N. Y. C. PL. 3-5181

From the Production Centres

IN NEW YORK CITY . . .

Norman Dicken takes over direction of the Blue's 'Baby Institute,' replacing Cyril Armbrister, whose schedule was too full with 16 shows a week....Patsy Campbell into 'The Parker Family' this week.... Joan Brooks has written the lyrics and Ray Merrill the music of a new closing theme song, 'Goodnight, My Love,' to be used on Miss Brooks' late CBS hour show....Walter Kaner, formerly publicity and special events director of WLIB before joining the Army July 17, has been upped to a corporal and assigned to Special Service Section....'Hi, Lo, Jack and the Dame' have been signed for the Fred Allen show. This will be their second year with Allen....Martha Deane, WOR daytime femme commentator, has another sponsor on her list, Durkee's Dressing, placed by the Federal Advertising Agency last week.

The John McIntires (Jeanette Nolan), who gave up successful radio acting careers several years ago for ranch life, sent director Jack Johnstone a 134-pound buck deer from their Yaak (Mont.) place....Gilbert Ralston, assistant radio director of Procter & Gamble, an expectant father ....Max Ehrlich scripted tonight's (Wednesday) 'Mr. and Mrs. North' and has been periodically authoring 'That They Might Live' and 'Service Unlimited' for the Red Cross, plus occasional 'Shadow' and 'Counterspy' stanzas....Lee Graves, formerly head of the radio traffic department, upped to manager of the Compton agency radio department. Stoors Haynes is director of the department....Bill Ramsey, Procter & Gamble radio director, due in town this week for periodic agency confabs.

Oscar Straus, composer of 'The Chocolate Soldier,' will appear on WQXR's 'Cavalcade of Music' next Wednesday (1)....Richard C. Fernald, formerly with Bell Aircraft, has joined the CBS publicity department.... Kenneth MacGregor has signed up with the William Esty agency as radio producer-director He was formerly a producer for Benton & Bowles, and program director of WGN, Chicago....Estelle M. Sternberger marks her fourth anniversary as commentator via WQXR Monday (29)....Carl Post now handling publicity and advertising for WBNX.

'Battle of the Sexes,' via the Blue, will feature band leaders versus gal vocalists Dec. 1. Vaughn Monroe, Benny Goodman and Enric Madriguera outfits are tentatively lined up for the stanza.

IN HOLLYWOOD . . .

For the second time Standard Oil of California has bought an hour on CBS cross-country to send a Christmas program to its 6,000 ex-employees in the armed forces. It'll be music most of the way and goes out on all shortwave transmitters at 9 a.m. Yule day....Crossley fight that's attracting most attention is the standoff between Amos 'n' Andy and the Camel comedy show (Durante-Moore), slotted against each other. On the last report the blackface team fell back but still lead by a gnat's whisker.... Julie Conway leaves Kay Kyser Dec. 1 for tempting N. Y. offers as a solo chanteuse....Don Lee's program chief, Van Newkirk, vacashing with the missus in Mexico City....Walter Davison succeeded Jack Richardson as manager of NBC radio recording operations....Peter Lund, account exec on Alka-Seltzer for Walter Wade, here for originations of Quiz Kids and National Barn Dance, the latter being filmed at Paramount....Ed Beloin shook himself loose from his picture writing chores to do the 'Mr. Billingsley' character on the Jack Benny show last Sunday. Beloin quit Benny when Bill Morrow was drawn into the Army....Jack Gale is the new Coast radio director for the Buchanan agency. He comes in from 20th-Fox, where he looked after radio exploitation for the studio's films.... Billy Mills and the King's Men are making a series of platters for Jerry King's Standard Radio....John Swallow and Hal Bock back from NBC gabfests in Gotham....Eve Stanley is now dreaming up press releases for Tom Fizdale's outfit....Hub Robinson scampered back to New York now that all Young & Rubicam's Coast shows are on the way and in their groove....Denny Shane was renewed by her sponsor and had her gossip program on KECA moved to Saturday night....Ginny Simms and producer Myron 'Mike' Dutton east for two airings of 'Johnny Presents,' and if Dutton follows through with his sartorial getup he should wow 'em in the Village....Charles Marion now in the gag writing bullpen for Abbott & Costello....Les Mawhinney, news editor at Don Lee, traded his Canadian citizenship for one of ours.

IN CHICAGO . . .

Bob Wood, station representative here for WOR, N. Y., about to be drafted....Edward J. McCrossin, Jr., formerly in NBC's New York legal department, has been promoted to the post of legal counsel of the NBC central division....Deer hunting took six of the CBS-WBBM staff to Northern Michigan over the weekend. Included were Don Roberts, Jack Van Valkenburg, Mac Ward, Jim Belongy, Kelly Smith and Charles Garland....Jules Herbuveaux, program manager of the NBC central division, in New York for a week on business....Hatfield Weedin, general manager of KTBC, Austin, Texas, in town on his way to New York....Bennett Scott has been added to the WIND sales staff.

Bandmaster Frank R. Mettlach left the 'Meet Your Navy' show Nov. 19 to report to the Navy music school at San Diego where he will train a unit for overseas duty. Everett Ralston, former arranger for Orrin Tucker, replaces him... H. V. Kaltenborn, who is on his way to Frisco, will broadcast from here Nov. 22....Proceeds of the sixth annual AFRA Antics, to be held at the Sherman hotel here Nov. 27, will go to the sick and benefit fund of the organization....George Clark, who represents WLW here, in 1-A....Nelson Olmstead, NBC story teller, slated for a top spot in new network show to be sponsored by a transcontinental railroad....Olan Soule of 'Bachelors Children' about to be drafted. Marjorie Hannan with the program since it started, leaves the cast in one week to make her home in New York....Kay Armen, of WSM, Nashville, in town for a few days visiting her folks....Dunninger takes over the 9:30-10 p.m. spot on the Blue network beginning Nov. 28....Edward King, former NBC director and now a corporal in the Army, in town on furlough....Dean Fitzer, of WDAF, Kansas City, John J. Gillin, Jr., of WOW, Omaha, and Ed Allen, of WIBA, Madison, Wis., in town on business.

Leslie Atlass, WBBM-CBS midwest boss, in New York for second time in 10 days....Peter D. Smythe, program manager of KLZ, Denver, in town on his way to New York....'Dick Tracy' sponsored by Commonwealth Edison Co. over WENR Tuesdays and Thursdays, 4:45-5 p.m.....George Watson, WBBM announcer, now the most popular man in midwest radio. His uncle died and included in the will was a bequest of 100 boxes of shotgun shells....Ell Henry, Blue Network Central division press chief, will spend a week in N. Y. going over new press policies.

Harold O'Brien has joined the WBBM-CBS music staff as an arranger. He takes the place of William Pryor who has left for Hollywood.... Norman Barry, former NBC announcer, sailed for the South Seas as a PT boat commander....Lt. Jack Stillwell, former announcer and writer for the 'Meet Your Navy' show, now stationed at the Norfolk, Va., naval base, in town on leave.

A.M.&W.'s Soup

Chicago, Nov. 16.

Wyler & Co., manufacturers of bouillon cubes and dehydrated soups, has named Aubrey, Moore & Wallace as its agency.

The account is now using spot, consisting of news and musical programs.

Get 'Broadway Calling'

'Broadway Calling,' the half-hour musical stanza packaged by Blackett-Sample-Hummert for Anacin (American Home Products), will feature Jack Renard's orch and Kay Penton, vocalist.

Show tees off Friday (Dec. 3) via CBS at 7:30 p.m., with Frank Hummert producing.

MUTUAL STATIONS BALKING

Giving Cues the Hard Way

Jack Johnstone, director of 'Crime Doctor,' the Philip Morris' meller on CBS, topped all the proverbial gags about cue-tossers on the broadcast two Sundays ago (15). Giving a music cue to conductor Ray Bloch, he accidentally hit announcer Ken Roberts in the face, breaking his nose. Johnstone is one of the few directors who work in the studio with the actors, instead of from the control booth.

When the mishap occurred, Roberts was standing a couple of feet from Johnstone's side, waiting to step to the microphone to read the middle commercial. The force of the blow stunned him, but he quickly held a handkerchief to his nose to stem the spurt of blood, and managed to get through the commercial without interruption. The gasp and subsequent buzz of conversation from the studio audience was audible over the air.

Comm'l Shows Manned By Soldiers, Sailors of Growing Concern to AFRA

The rapidly mounting number of commercially sponsored air shows manned by Army-Navy talent is giving AFRA officials a severe headache. AFRA officials maintain that no matter which way they turn they stand to lose. If they beef about sponsored service shows being allowed on the air they are in danger of being labeled as 'unpatriotic.' On the other hand, if they allow the present trend to develop they are taking just that much work away from their members.

The radio talent union takes the position that show business has done plenty already in allowing its talent to perform at Army-Navy benefits, which all goes to swell the coffers of the service relief societies and that it's unfair for the services to go into direct competition with their members with commercially sponsored network shows.

Latest show to hit the air is the all-Navy 'Mission Accomplished,' dramatic show, which features a glee club and Art Jarrett's 22-piece band. Sponsored by the Stromberg Carlson Co., the show will be aired from the Sampson Naval Training station at Rochester, N. Y.

Y&R Dropping Westinghouse

The Young & Rubicam agency has resigned the Westinghouse account, effective March 1. The agency yesterday (Tuesday) declined to give the reason for the move, saying that the reason would have to come from the account, according to prearrangement. Westinghouse's public relations execs were all out of town yesterday (Tuesday).

The Westinghouse Sunday stanza on NBC, consisting of John Charles Thomas, John Nesbitt and Victor Young, is slaed o coninue beyond March 1.

Connee Boswell Tops New Blue Program

Connee Boswell figured as the ace item in a 15-minute audition program which the Blue network recorded Monday (22). The web's idea is to offer the show as a five-times-a-weeker on a morning schedule to prospective clients.

Included in the disc were a small combination of dance instrumentalists and four minutes of news with the human interest angle highlighted.

Holland, Ettinger Go West For Sammy Kaye Show

C. Maurice Holland, producer of the Sammy Kaye-Old Gold show (CBS), and Ed Ettinger, the program's script editor, left for Hollywood Friday (19).

The Kaye stanza will emanate from the Coast for the balance of this year, and after that the Old Gold half-hour (CBS) will star Monty Woolley and come out of New York. Kaye may rejoin the show on his return east in the spring.

Radio Priority Up

Washington, Nov. 23.

Radio broadcasting has been rerated upward from AA-2 to AA-1 in its priority rating for materials and parts. The order by the Radio and Radar Division of WPB also upped the priority on commercial sound recording from AA-5 to AA-2, in its announcement Wednesday (17).

Wrigley Measuring Program's Success By Listening Drop

Chicago, Nov. 23.

With a primary objective of the fewer listeners the program has the more successful the show is, 'American Women,' sponsored by the Wrigley Co., easily is the most unique commercial program of 1943, if not of all time.

Started in August of this year, when the Ben Bernie show was forced off the air due to the old maestro's illness, the program has only one function, according to P. K. Wrigley, head of the chewing gum outfit—to get women out of their homes and into war plants or war work.

Wrigley says that if 'American Women' reaches a point where it has few if any listeners, due to the fact that most women had gone to work, that he would be satisfied.

HUNT NEWS SCRIBES AS RADIO SCRIPTERS

Chicago, Nov. 23.

With radio writing talent being syphoned off into the armed forces at an alarming rate, several of the networks and local stations here are eyeing newspapermen as a potential source of writers. In line with the trend to enlist writers from outside radio, Ed Borroff, v.p. of the Blue Network here, said that they are huddling over ways and means of interesting newspaper writers in the radio script field.

Several newsmen are trying their hand at test scripts now.

Durante Ends Pic Stint, Camel Show Goes East

Hollywood, Nov. 23.

Camel show with its cargo of comics, Jimmy Durante and Garry Moore and its songbird, Georgia Gibbs, finally pulled stakes for the east today (Tuesday) after many postponements due to retakes and added scenes on Schnozzola's picture at Metro. Train accommodations are so difficult to arrange that troupe had to remain over for Tuesday departure, although their last broadcast was Friday.

Producer Phil Cohan, prepared for the eventuality that the 20th Century would leave Chicago before the Super-Chief arrived, rehearsed enroute for possible Chicago origination. Even if everything went according to schedule, the troupe wouldn't set foot again in New York until the day of their next broadcast (Friday).

FROWN ON NET'S PACT REVISIONS

The Mutual Network has encountered some opposition to its new standard station compensation contract and a network executive frankly admitted Monday (22) that he wouldn't be surprised if two or three of the network's Class A stations were lost as a result of the change in contract terms.

KFEL, Denver, has already declared itself as unwilling to accept the new contract. WOL, Washington, has voiced itself as inclined to go independent rather than take the new deal, while H. G. Wall, owner of WIBC, Indianapolis, stated last week that he would first have to have a talk with Miller McClintock, MBS prez, before making a decision. Gene O'Fallon also wants to talk first to McClintock.

The smaller Mutual affiliates have responded enthusiastically to the new compensation plan. The revised contract calls for the granting to Mutual of 16 free commercial hours a month and in return for this Mutual will absorb line charges and pay the station 25% on the first 25 hours, after the 16 hours have been deducted; 32½% on the next 25 hours and 37½% for all units hours after the first 66 hours. The new Mutual percentages are higher than those paid affiliates by the other networks. Under the compensation contract now in effect between Mutual and its affiliates, the latter get the residue after the ad agency and the web have each deducted 15% plus frequency and combination discounts. For the Class A outlet the net residue has been around 65%.

Mutual hopes to have the new contract in effect with as many stations as possible Jan. 1. Some of its affiliates have contracts which have a year or more to go. These may elect to contract immediately, or wait until their contracts expire.

CBS Will Bally 'School of Air'

Columbia's promotion thinking has turned in the direction of doing something big for its public service programs. As soon as the present newspaper campaign on commercials has run its course, CBS will embark on an intensive drive to sell its No. 1 daytime public service stanza, 'American School of the Air,' to adult listeners. The plan calls for popularizing the educational feature by playing down the 'school' angle in publicity and advertising as far as home audiences are concerned. The series is fed daily into hundreds of schoolrooms and the task facing CBS is to create a bigger adult following.

Before mapping out a detailed campaign, the network will make a study of the devices employed by those CBS affiliates that have succeeded in obtaining a comparatively substantial rating for this daily half-hour program. The drive will include the use of teasers via chain-breaks.

CBS higher-ups feel that if a show of 'School's' stature and absorption of time is worth carrying it is worth promoting. Also that in building home audiences for this particular series it will be performing a two-fold job: (1) raising the network's national ratings and (2) selling the home listeners, with added prestige to the network and its affiliates, on what it considers an outstanding radio public service. A corollary to the rating lift angle is the obligation that these same officials regard as due the network's daytime advertisers, particularly those whose programs are adjacent to the 'American School' series.

WTBO JOINS NBC

WTOB, Cumberland, Md., joins NBC as an affiliate Jan. 1.

The station has received approval from the FCC to operate full time on 1,450 k.c.

Sinatra's Nix on Testimonial Basis Of Tiff With Lucky Strike Sponsor

Refusal of Frank Sinatra to read a commercial announcement on the 'Your Hit Parade' program Saturday night (19) on CBS provoked a brief dispute with the sponsor, American Tobacco. Singer had his way and the copy was revised, but only after his agents, Music Corp. of America, had entered the controversy. Sinatra's failure to attend that afternoon's rehearsal of the show, as he had been scheduled to repeat songs he had already done on the series, became an issue in the situation between the sponsor, the Foote, Cone & Belding agency, MCA and the singer.

Sinatra's unwillingness to read the commercial as originally submitted was because it would have called for him to refer to Lucky Strike as 'my cigaret.' He claimed his contract does not require him to make a testimonial, but the F., C. & B. man on the show argued that he should have made such a decision at the rehearsal. As the matter was finally ironed out, Sinatra did not read the disputed copy.

In case of a serious breach between Sinatra and American Tobacco, the sponsor could prevent the singer from going through with his prospective other commercial series for Lever Bros., as its waiver of its exclusive on his commercial radio services has not yet been signed, but is merely a verbal agreement depending on his failure to pass his Army physical. However, Sinatra's contract with American Tobacco does not limit his film or theatre activities, provided he is in New York for the 'Hit Parade' broadcasts, or pays the necessary line charges.

Vimms Still Yens Sinatra

Even though the plug on 'Mayor of the Town' (CBS) switches tonight (Wednesday) from Rinso to Vimms vitamins, both Lever Bros. products, the account's interest in obtaining the services of Frank Sinatra is as alive as ever, it was explained at the B.B.D. & O. agency yesterday (Tuesday).

Ruthrauff & Ryan agency will go on producing the 'Mayor' (Lionel Barrymore) series and B.B.D. & O. will furnish the commercials.

Pink Cheeks

It finally happened to Linnea Nelson, time buyer for the J. Walter Thompson agency, last week. She got a call at home Sunday (14) from a program checking service.

Miss Nelson has been in radio for over 16 years, and it was the first time anybody phoned her to ask here what program she was listening to. She was 'caught' bending an ear not to a commercial, but to a roundtable discussion.

Bond Seeks Tues. Blue Slot, but Deal Unlikely Due to WJZ Program

B.B.D. & O. agency has been talking to the Blue network's sales staff about spotting a show for Bond Bread into the Tuesday 7:30-8 p.m. slot, but the odds seem to be against a deal. WJZ, the Blue's N. Y. key, broadcasts the R. & H. Beer program in the same spot, and there is no disposition on the part of network officials to preempt the time.

The bread account, anyway, would make it a split network.

DAVIS 1ST GUEST ON METOP SHOW

Elmer Davis will be the intermission guest speaker Saturday afternoon (27) for the opening broadcast of the Metropolitan Opera over WJZ-Blue for Texaco. Director of the Office of War Information will outline the general theme for the season's intermission talks, 'The Road to Lasting Peace.' Other public figures will guest on the subsequent Saturday programs, which will be picked up from the stage of the Metropolitan Opera House, N. Y.

In addition to the talks, which will occupy the first intermission in the operatic performances, there will again be an opera quiz, with musical authorities as judges, in the second intermission. Buchanan is the agency on the series and the Henry Souvaine office is producing the intermission presentations.

Lester Vail With Y&R; Will Direct 'MOT' Show

Lester Vail has joined the Young & Rubicam director staff, and will handle 'The March of Time' series Thursday nights on NBC for Time mag. However, he will continue his various outside directing assigments. Because of the rehearsal conflict, however, he will drop the 'Just Plain Bill' serial on NBC for Anacin, through Blackett-Sample-Hummert (Air Features).

Bob Novak, who has been directing 'March of Time,' is being shifted to a new daytime serial Y. & R. will start in January for General Foods.

Como, 3 Sisters May Be Chesterfield Package

CBS is auditioning a quarter-hour package for Chesterfield as a possible replacement for the Harry James series, which clears over that network three times a week. James takes his induction physical Dec. 15.

The package consists of Perry Como, the Three Sisters and Paul Baron as maestro of a house orchestra.

Capt. Schechter's Assignment

Capt. Abe Schechter has been named coordinator of all domestic broadcasts for the Army Air Forces. He will function under the direction of Col. Edward Kirby, head of radio in the War Department.

Schechter formerly headed NBC news and special events.

Ballantine Plans Program Switch

Ballantine Ale is changing programs the first of 1944. Guy Lombardo and Ogden Nash will be replaced by a variety showcase idea.

The account wants to go full network with the switch of programs, and the business will go to the web that can fill the order. Ballantine's current Monday (10:30-11 p. m.) spot on CBS cannot undergo such expansion, because the western legs of the network are preempted by the 'Blondie' (Camel) repeat.

PHILIP MORRIS HUNTS 'PLAYHOUSE' SUCCESSOR

The Biow agency is auditioning several shows this week from which Philip Morris might select a successor to its Friday night 'Playhouse' on CBS.

One of the audition candidates is a serialized 'Mr. Deeds Goes to Town.'

Bodec Leaving 'Variety' To Join Thompson Agcy.

Ben Bodec, radio editor of 'Variety,' leaves the paper Saturday (27) to join the J. Walter Thompson agency. He has covered the radio field in N. Y. and Chicago for the past 13 years as a 'Variety' staff member.

Prior to coming with 'Variety,' Bodec was in the film distribution business and operated theatres in the midwest and New England.

We're tying a ROPE on

NEW YORKERS have terrible memories. As a rule, they can't remember anything that happened before 8 o'clock this morning.

WEAF, though, is now giving New Yorkers a memory course. It is launching one of the most intensive promotion campaigns ever run by a New York station. By the time it's over, New Yorkers will *never* forget that "660 on your dial means WEAF, or the World's Best Entertainment Free!"

This campaign is running in all eight Manhattan dailies, calls for over 100,000 lines of space, extends over a period of 12 weeks. It underscores WEAF not only as *the* entertainment station in New York, but also pushes the individual programs heard on it... in a powerful, two-way campaign to attract additional listeners for WEAF advertisers in this greatest of all markets.

This kind of high-powered, don't-spare-the-horses promotion is typical of WEAF's wide-awake aggressiveness in building audiences and *holding* them for *all* WEAF advertisers. That's why it's New York's No. 1 Station.

WEAF

Represented by **NBC SPOT SALES**
Radio City, New York 20, N. Y.

★

This campaign follows on the heels of a 62,000-line newspaper campaign for WEAF, *recently completed. Coordinated with other* WEAF *audience-building exploitation, it is all part of a complete promotion pattern aimed to build bigger and better audiences for* WEAF *advertisers.*

on New York's finger...

...in one of the most intensive promotion campaigns ever run by a New York station

Invasion Talk Upsets French Black Market

Madrid, Nov. 9 (A. P.)—Paris has broken out in a rash of "black market jitters," with prices fluctuating wildly amidst rumors of an impending Allied invasion of France, dispatches to Madrid newspapers said today.

Spanish correspondents pictured frantic Parisians staging a buying spree to lay up stores for the winter, with a consequent skyrocketing of black market prices.

A lone Spaniard casually displaying a package of American cigarettes, which are now sold freely throughout Spain, was credited with inspiring a subsequent rumor that Americans had already landed on French soil, and the bottom dropped out of the black market within an hour.

Parlor is French.

Parlor is derived from the French verb parler, meaning to plus two speak.

$6.60 is peanuts on 52nd St.—

but 660 on your dial

GIVES YOU A WEALTH OF FREE FUN—

$6.60 won't get you very far on 52nd Street. Why, that kind of money is just peanuts in the Land of the Midnight Sons. For $6.60, you'll just about be able to pay the cab fares and the hat-check girl—let alone the check—at the swing spots on Hot Lick Lane. For there, the only limit is the sky, and $6.60 won't get you off the ground.

660 on your dial, though, means plenty of fun to New Yorkers "in the know"—and at no cost whatever. For 660 is WEAF, which brings you the best entertainment in town. If you're pleasure-bent, turn your ear to WEAF's great shows, which will not only make you feel better, but lift your spirits to the level of a 52nd Street cover charge.

For when it comes to great popular music, the bands on WEAF really "send" you—send you the best entertainment ever . . . and it's all free!

ALLEN ROTH

Allen Roth is a band leader you should keep your eye—and ear—on. His music is out of this world . . . or close to heaven. Pleasure-seekers say, "Heaven can't wait" . . . and tune in to the Schaefer Revue—Monday, Wednesday and Friday at 7:30 P.M., for top listening-pleasure.

KAY KYSER

Twist the wrist, students, to 660 on your dial, and enjoy Kay Kyser. It's better than a night club. Nobody blows smoke in your face, steps on your toes, or hits you on the head with a champagne bottle. (Wednesday nights at 10.)

FRED WARING

Music hath charms when played by Fred Waring and his great orchestra. It's just the thing after a hard day at the office. People who hear this top band quickly lose that careworn expression. Monday through Friday, at 7 P. M.

WEAF

Listen to these other Musical Programs

MORNING
Reveille Roundup . . . Mon., Wed., Fri., 7:45
Cheque Your Music . . . Mon., Tues., Fri., 8:45
Music the Hard Way . . . Saturday, 10:15

AFTERNOON
Rhyme and Rhythm . . . Mon., Fri., 12:15
Mirth and Madness . . . Mon., Sat., 12:30

NIGHT
Bandwagon . . . Sunday, 7:30
Lucille Manners . . . Friday, 8:00
Richard Crooks . . . Mon., 8:30
All-Time Hit Parade . . . Fri., 8:30

660 ON YOUR DIAL

WEAF
The Showcase of NBC

660 on your dial

Opening ad in WEAF's newspaper campaign to remind New Yorkers that "660 on your dial means WEAF, or the World's Best Entertainment Free!"

Hummerts to Continue Indie Radio Production When B-S-H Dissolves

When the Blackett, Sample & Hummert agency breaks up Jan. 1 to become Dancer, Fitzgerald & Sample, Frank Hummert will definitely continue on his own as a producer of radio shows. He will operate as an independent, Hummert Radio Productions, Inc., in partnership with his wife, Anne. The pair will have no connection with the new Dancer, Fitzgerald & Sample outfit other than that of a radio producer selling shows to D. F. & S. as well as other agencies.

It is not generally known that although Hummert's name figured in the firm name of the former agency, he was not a partner but an employee. His name stood in the masthead for its prestige value. Hence the reorganization will in no way alter Hummert's connection, except that he will become an independent instead of an employed radio producer.

Hummert was to have finished his work for Blackett, Sample & Hummert on Aug. 31, but he consented to a contract extension bringing him to Jan. 1, because that is when the American Home and Sterling Products accounts — for which most Hummert shows are done—will terminate at B-S-H.

The new agency, Dancer, Fitzgerald & Sample, will take over the American Home and Sterling Products accounts on Jan. 1, thus maintaining the air shows already going out for these concerns. But any further shows Hummert does for the two clients will come under the heading of new business.

As before, the Hummerts will continue to function through Air Features, Inc., which is a kind of radio middleman. The Hummerts will concentrate on the 'creative' end of shows, working up ideas and storylines, and will then allow Air Features to take over. This outfit will cast, write and direct the stories and shows, and will then shoot them to D. F. & S. for further handling anent the client.

WTCM Joins Mutual

Traverse City, Mich., Nov. 23.

WTCM, local outlet, has joined the Mutual web. First broadcast on the new hookup was carried at 9:30 a.m. last week (15).

WTCM operates full time on 1400 k.c., 250 watts.

The TEXAS RANGERS now

Selling LUMBER ON KGHL Billings

...also selling many other products on many other stations.

George E. Halley
TEXAS RANGERS LIBRARY
HOTEL PICKWICK • KANSAS CITY, MO.

DENVER POST DENIES CHARGES IN KFEL SUIT

Denver, Nov. 23.

The Denver Post filed motions to dismiss suit brought by KFEL against the newspaper's policy of omitting the station's programs from its daily radio log. The station filed suit demanding that the Post either list its programs or else cease publishing radio logs that did not include KFEL programs. Damages of $2,395 also are asked, the amount representing treble the amount spent by KFEL for program listings in paid ads.

The newspaper denied the KFEL contention that publication of its programs was necessary and in the public interest, and also that Post radio logs create the impression that programs listed are the only ones available. It also denied charges that KFEL had been boycotted and blacklisted.

In answering the claim for damages, the Post denied that its charges to KFEL for program listings were excessive. The newspaper has listed programs of three other network stations without charge, but did charge KFEL, a Mutual affiliate, $5 per line for similar service.

Direct-Selling By Air a Chi Click

Chicago, Nov. 23.

With five switchboard operators swamped with more than 700 phone calls an hour for products plugged on a 90-minute record program, WAIT here is pioneering a new type of direct selling unique to big town radio.

Program, called the '820 Club,' on five times a week, 12-1:30 p.m., with Tom Moore as the announcer, invites the listener to get on the phone and call their order in direct to the station. Merchandise sold includes artificial gardenias that glow in the dark, priced at 50c and $1; Cologne kits at $1; fruit cakes at $2, and an insurance company hospitalization plan at 75c a month minimum.

Weather has a great deal to do with the day-to-day response from listeners, according to Joe Rudolph station manager. On a fine day the calls fall off, but when the weather is bad the program has a field day.

KMA and KFNF, of Shenandoah, Iowa, have used this type of show for some time, but this is the first time that a key city station has gone for this particular type of order-taking.

Marcin to Coast

Max Marcin, author of 'Crime Doctor,' whodunit Sunday nights on CBS for Philip Morris, goes to the Coast shortly to confab with Charles Coburn and Sam Levene about playing the leads in a new series he's written, 'Algie and Gus.' He was a prospective sponsor for the program, which is a comedy.

Marcin also has a new crime program, 'Undercover Squad,' which he's readying for presentation to ad agencies. 'Crime Doctor' continues indefinitely.

MARION STEVENS' NEW JOB

Marion Stevens, editor of the Columbia Broadcasting System house organ, '485,' and member of the CBS flackery, has resigned to take a post at United Press radio division to write radio news scripts. She assumes her new duties this week.

Before coming to CBS a year ago, Miss Stevens was radio and literary editor of the Miami Herald.

Brewers Assn. Will Sponsor St. L. Symph

St. Louis, Nov. 23.

For the first time in the 62 years' history of the St. Louis symph, a series of radio broadcasts will be bankrolled. Missouri Brewers' Ass'n will sponsor 13 concerts, sans any suds commercials, starting Thursday (25). The broadcasts will originate at KXOK and will be heard in Columbia, St. Joseph, Joplin, Poplar Bluff, Springfield, Sedalia, Jefferson City, Cape Girardeau, Hannibal and Kansas City.

Five of the concerts will originate from skedded 'pop' concerts in the opera house of the Henry W. Kiel (municipal) Auditorium, and the others from assembly halls in the same building. Vladimir Golschmann, maestro of the orch, will conduct the entire series.

Management of the symph society said a 'substantial' sum is being contributed by seven large brewers to the symph's maintenance fund and also are paying the tooters for their services.

Says Shoe Fits The Other Foot

Washington, Nov. 23.

The United Automotive Workers (CIO) union, leading foe of air censorship, found itself in the paradoxical position of being accused of keeping the farmers off the radio. Congressman August H. Andresen (Minn., Rep.) made the charge in Congress today (23), and asked that the Federal Communications Commission probe NBC.

Andresen said that NBC last week cancelled a scheduled 'Voice of the Dairy Farmer' (sponsored) program at the last minute, and substituted a 15-minute talk by R. J. Thomas, UAW prexy and CIO v.p. Thomas spoke in favor of consumer's subsidies, which are opposed by the farm bloc and the Republican party.

The farmers, said the Congressman, not knowing about the program change, dialed what was supposed to be 'The Voice of the Dairy Farmer' and were treated to a speech favoring subsidies. Andresen wants to know who at NBC was responsible for the switch, and whether the UAW has an inside track with the web. He then asked for the probe.

Navy, WCAU Bringing News to War Workers Over Factory P.A. Systems

Philadelphia, Nov. 23.

A city-wide plan for the broadcasting of war news to war plant workers has been worked out by the Navy's Incentive Division and WCAU in order to make war workers more cognizant of the war effort. The idea will be used as a pattern by the Navy for other industrial areas, and has the okay of Under Secretary of Navy James P. Forrestall.

Under the plan, news bulletins are prepared at the newsrooms of WCAU and sent by direct wire over the public address systems of the plants during the lunch hours of the three shifts. The idea was first used at the Navy Yard. Only war news, with emphasis on the Navy's part, is broadcast. These bulletins do not go over the air.

Besides the Navy Yard, the news broadcasts have already been instituted at the I.T.E. Circuit Breaker Co. and the Sun Shipbuilding Co., with at least a score or more additional plants being lined up.

It is understood that the Army is watching the broadcast plan with a view toward a similar setup to plug the Army's war effort. The Navy pays for line charges and overtime for announcers and members of the news room staff. Rest of the service is free and donated by WCAU.

Radio Reviews

'TREASURE HOUR OF SONG'
Cast: Licia Albanese, Francesco Valentino, Alois Havrilla, Alfredo Antonini Orch
30 Mins.; Thurs.; 9:30 p.m.
CONTI PRODUCTS
WOR-Mutual, New York
(Bermingham, Castleman & Pierce)

Conti shampoo's 'Treasure Hour of Song' bowed in for the season Thursday night (18) over a 19-station Mutual hookup out of WOR and carried on with the same pleasing musical fare that marked previous series. The suave orchestral accomplishments of Alfredo Antonini's string-predominated group were topgrade all the way and the soloists, also repeats from last year, didn't let them down.

Licia Albanese, lyric soprano, themed in and out with 'Just One Hour' and delivered nicely with 'The World is Mine Tonight' and the seldom heard 'Romance' from 'The Desert Song,' in addition to teaming with baritone Francesco Valentino for the duet of the unhappy lovers from Pagliacci's first act. Valentino, like Miss Albanese a young Met opera luminary, drew 'I'll Follow My Secret Heart' for his best performance on the half-hour light opera program.

Alois Havrilla handled the commercials, which were persuasive, brief and well spaced.

'L FOR LANKIE'
Writer: Jack Horler
Director: Wing Commander R. E. Horsefield
30 Mins.; Sunday, 7:30 p.m.
ROYAL CANADIAN AIR FORCE
CBL-CBS, Toronto
(Baker)

This air force-sponsored drama series teed off Oct. 14 on CBS's second largest hookup (63 stations). Utilizes the narrative style, a big RAF bomber, 'L for Lankie,' telling the story of its crew members. Jack Horler's scripts based on actual air force records. Opener told story of a British Columbia flier from before his enlistment to the day he, a navigator subbing for the pilot who was hit by flak, brought Lankie back from a Cologne raid for a belly landing on a British airfield. Romantic angle allows the boy's blasted love affair to account for his devotion to the big plane.

Horler, who is on the Baker agency staff, turned out an OK script for tecoff which was mangled in spots when sound effects almost blacked-out voices. *Gorm.*

Follow-up Comment

With Pvt. Dick Pack, former head of WOR's public relations staff, as writer and co-producer, the 'Full Speed Ahead' GI show originating from Mitchell Field, L. I., Wednesday (17) via WOR was in the nature of a salute to show biz in the war effort, spotting Yvette, who sparked her own GI unit in England for several months, as the Air Force's 'Pin Up Girl of the Week.' Latter summed up her experiences with her GI troupe abroad and did one number, 'All or Nothing,' which she's also singing in her current p.a. at the Capitol, N. Y. Her delivery was effective.

Half-hour show was otherwise Air Forces talent and marked the bow-in of a new feature, AAF Newsreel, a snappy complication of interesting Mitchell Field reportage. Selections by the 81st AAF Band, batoned by Chief Warrant Officer Elmer Reed, and Sgt. Mark Hymes' pianology featured the instrumental interludes. 'Full Speed Ahead' continues a smoothly-paced show.

'Mary Marlin,' since switching from WEAF-NBC to WABC-CBS and getting Standard Brands as sponsor, has lapsed into scenery-chawing hokum. In two successive broadcasts recently it offered an episode of unabashed bathos as a nosey reporter wormed a secret out of a couple of weepy kids and then confabbed with the crinoline-and-old-maidish heroine, and a chapter of sheer fantasy as the Rover Boy journalist actually argued with the President about using the story. Both installments were badly written and grossly overplayed.

The marrow-curdling 'Inner Sanctum' routine Saturday nights over CBS continues to overflow into the commercials department and on last week's airing (20) of an eerie ghost story the jovial Raymond proceeded to track down the ghost of 'razor burn' for Palmolive shave cream. Horror plugs are nicely fitted in with a telling humorous effect that requires real skill to achieve with just the proper balance. The 'Inner Sanctum' writers do this, however, and while kidding the audience into laughing drive their sales messages home before the prospective purchasers know what's coming. The entire production is handled as skillfully as the plugs.

Groucho Marx got a good script Saturday night (20) for his Blue Ribbon Town CBS program and teamed with guest star Margo to reap a steady harvest of laughs. Top spot of the show was a burlesqued version of Groucho's courtship of the femme guester in old Mexico, in which several brothers, uncles and assorted relatives of the prospective bride did the comic no good at all in the wooing department. The courtship scene was climaxed by Groucho and Margo vocalling 'Groucho the Gaucho,' another 'Lydia the Tattooed Lady' routine. Robert Armbruster stuck to baton-waving and didn't come in for his usual 'stooge' lines. Fay McKenzie and the rest of the cast delivered in big league style.

Russel Crouse, as co-author of the oldest dramatic hit on Broadway, and Moss Hart, author of the newest smash—meaning 'Life With Father' and 'Winged Victory,' of course—were guesters on 'Information Please' on Monday, and proved more articulate than the usual guests. They almost topped Adams and Kieran, the theatrical-type questions helping their cause along.

Betty Grable did fairly well as a dramatic actress in the Silver Theatre (International Silver) show, 'A Little Journey,' heard Sunday (21) over CBS. The films' pin-up girl, on the whole, clicked neatly in this Rachel Crothers drama of a useless society girl on a westbound train which ends up in a wreck. The early scenes were Miss Grable's best, for during them she was called upon to be glib and casual. In the later, emotional love and train-wreck scenes she bogged down somewhat. Wally Mayer did a bang-up job as the murderer riding to his doom on the train.

Mgt.: LOU CLAYTON
New CAMEL PROGRAM, Friday 10 p.m., EWT
M-G-M's Studios, Hollywood, Cal.

D'ARTEGA
AND HIS
ALL GIRL ORCHESTRA
Now Working in Their First Paramount Picture
Personal Management
ERNEST LIEBMAN
1440 Broadway, New York
Direction: William Morris Agcy.

Morton Gould's
PAVANNE
MILLS MUSIC, INC.

Tune In U. S. Treasury Dept. "Bond Wagon" Sat., Nov. 27—Mutual—10:15 P.M., EWT
"GUADALCANAL DIARY"
(RADIO VERSION)
Written and Directed by FRITZ BLOCKI

Senate Committee's Ideas on Radio Legislation Contrary to Industry's

Washington, Nov. 23.

Broadcasting industry leaders, still pushing hard for legislation which will completely divorce the Federal Communications Commission from any control over the business and programming policies of the nets and stations, are reported becoming concerned over what kind of bill they are finally going to get. As the Senate Interstate Commerce Committee hearings develop on the White-Wheeler bill, radio people are discovering that the senators have ideas not palatable to the industry.

There is a strong anti-monopoly feeling present in the Senate Committee, and an even stronger idea of a provision which might force stations to hand out rebuttal time whenever a controversial issue is aired. Such a provision could clutter up good 'money' periods with controversial charges and counter-charges, and either force stations entirely away from anything controversial, or cause them to lose their listeners. Likewise, sponsors would be forced to yield their time to those answering sponsored commentators. At least two senators have declared their intention of including the FCC network regulations in the bill—and this, of course, is not the way the webs and many of their affiliates want the law.

One big name in radio declared somewhat ruefully yesterday (22), 'We may find ourselves in the position where we will have to fight any amendment at all to the Federal Communications Act, in order to prevent something which would be even worse for the business than what we have now.'

Neville Miller, National Association of Broadcasters prexy, back on the stand before the committee yesterday, was pressed hard by Senator Burton K. Wheeler, committee chairman and co-author of the White-Wheeler bill, who was seeking to determine whether NBC and CBS do control the NAB. FCC chairman James L. Fly had previously called the NAB a 'stooge' for the two webs.

NAB's Income

Miller admitted that of the $330,000 annual take of the NAB, $140,000 or about 42%, comes directly from CBS and NBC. Of this, each web pays dues of $24,000 annually. The remainder comes from the wholly owned stations of the nets, with the NBC stations paying $41,700 and the CBS stations $50,000. Dues are based on the net income of the stations. Of the remaining $190,000, $7,328 comes from stations affiliated with Mutual, and $4,800 from stations affiliated with the Blue. No figures were given on what share of the remaining $172,000 comes from affiliates of NBC and CBS, what are not network owned, and what part from unaffiliated independents.

Of the NAB membership, it was pointed out, 458 stations are web affiliates, and 123 have no affiliation. Miller did not know what share of the NAB income came from the 50 low-powered stations which are members.

Miller was flatly against any control of program content by the FCC, except where matters of decency and the lottery laws are concerned. He argued against licensing networks, and said that, where a network program is subject to a libel suit, primary liability should rest with the originating station which has the opportunity to read the script in advance. He added that stations originating programs are frequently owned by the nets. Miller was equally strong against a provision which would require stations to give answering time to all controversial broadcasts. He argued that a situation would be created where stations would be required to tell public officials 'from here on, you must pay for time, or we'll put on the opposition.' He pointed out that even where a station tried to give both sides a question, conflicts might result which would leave the station in the middle.

Wheeler read into the record a letter from Norman Thomas, perennial presidential candidate of the Socialist party, which said in part: 'I accept the American system of broadcasting as preferable to the totalitarian system of propaganda, or even to the English system. However, there should be certain changes. There should be an end of Governmental—that is taxpayers'—subsidy of propaganda to the tune of 94c on the dollar, for that is what the present tax law or its administration permits.

John W. Woodruff, Jr., manager of WRBL, Columbus, Ga.; WATL, Atlanta and WGPC, Albany, Ga., testified yesterday that if stations carry controversial issues, they should air both sides. However, he argued that they should not be compelled to initiate such programs. He suggested that the new bill might require commentators to label their stuff as either fact or opinion, and felt that the time had come to put a curb on the mounting volume of commentators who give strongly opinionated broadcasts.

The subject of newspaper ownership of radio stations figured in Monday and today's (Tuesday) hearings, with representatives and attorneys for the Newspaper-Radio Committee taking the stand.

The NRC is seeking to establish that (1) if regulation is necessary governing newspaper-radio relations, Congress, not the FCC, should issue the orders; (2) any limitation of newspaper ownership of radio stations places the papers in a position of being discriminated against, compared with other businesses; (3) the committee wants immediate action on the case regarding newspaper ownership of stations, which has been pending since March, 1941, when further acquisition of stations by the papers was frozen.

Harold Hough, chairman of NRC committee, in his testimony yesterday, stated that out of 801 stations, 169 were owned by newspapers published in the same community where the stations were located. Sidney Kaye, attorney for the committee, testified, declaring that the FCC did not have any legal power to rule whether newspapers could own stations.

Members of the Senate body hearing the case indicated that they did not favor any measure barring newspaper ownership of stations.

Miller Would 'Fence In' FCC

Highlights of hearings during the past week:

1. NAB prexy Neville Miller spoke strongly for legislation which would fence FCC within its proper sphere and prevent it from stepping into fields of questionable authority 'irrespective of consequences to the radio industry.'

2. R. J. Thomas, president of the

(Continued on page 62)

Blue's Desire to Sell 'Town Hall' (5G) Based on Yen to Get It Full Network

The Blue network bases its move to offering the 'Town Hall of the Air' program for sponsorship on the theory that the hour's event will under such circumstances receive a far larger hookup and audience than it now enjoys as a sustaining feature. The number of stations now clearing the program has dwindled to 69. The Blue roster of affiliates is around 155 stations.

Despite the criticism voiced by FCC Chairman Fly several weeks ago against the sale of roundtable discussion programs, the Blue proposes to go through with its plan to find a sponsor for 'Town Hall.' The price asked for the program as a package is $5,000, and one of the conditions of sale is that the sponsor have nothing to do with the general presentation or the selection of topics and speakers. The network's other stipulation is that the full network be bought for the series.

Offer 'Ranger' for Guest Dates to Bally Series

WXYZ, Detroit, has embarked on a novel tack of promotion for its 'Lone Ranger' series, which General Mills underwrites over the Blue network. The promotion department of the station is soliciting ad agencies for guest dates for the actor playing the 'Ranger' character.

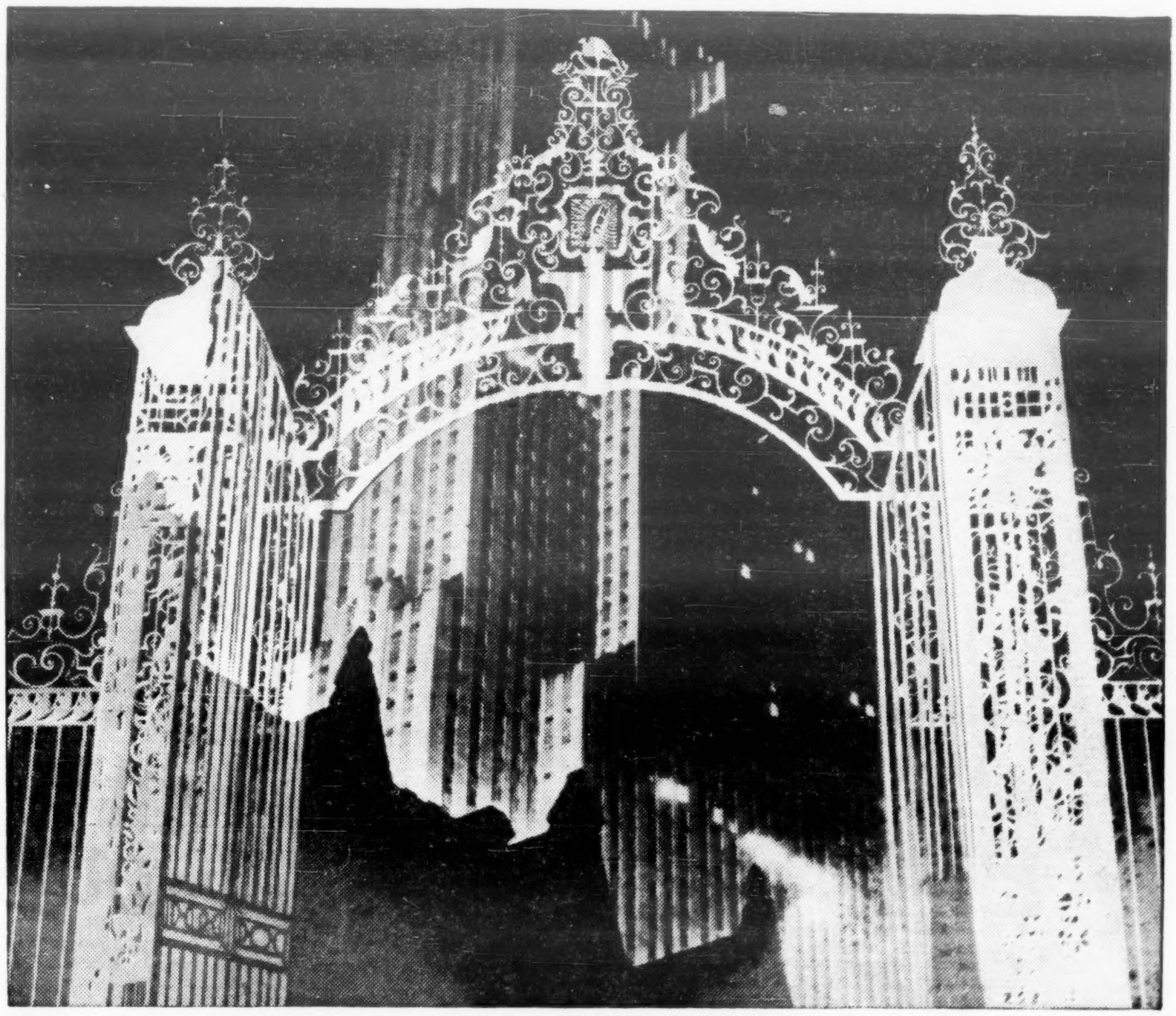
The guest shots, agencies have been informed, will not be limited to any particular network.

Delay WGAR Expansion

Cleveland, Nov. 23.

The WGAR power and frequency change from 5,000 watts on 1,220 kilocycles, granted by the FCC, won't go into effect until next March or April.

Power boost involves a transmitter move, according to station officials.



The University with 130,000,000 Students

A DEFINITE cultural factor in the lives of 130,000,000 people, NBC has enough ex-professors and instructors on its staff to stock a good medium-sized university.

For instance, the director of our Public Service Department is a former president of one of the world's greatest universities. Our director of the Music Division taught at a great musical institute. Our director of News and Special Events was managing director of a great press service. Our vice-president in charge of International Relations has visited and/or lived in 54 countries. So it goes down the line—men and women who have lived with and mastered their subjects. In all, there are 682 pieces of sheepskin hanging around NBC — 286 of them honorary degrees!

This is the "faculty" of NBC. This is the caliber of the people who guide its work, create its policies, shape its future.

A highly trained, imaginative personnel, a body of experienced experts, a group of people—from president to office boy—who are devoted to the task of making broadcasting better, richer, more adult and more effective throughout—*these are among the things that make NBC "The Network Most People Listen to Most."*

—The National Broadcasting Company

America's No. 1 Network—A SERVICE OF RADIO CORPORATION OF AMERICA

RALPH EDWARDS 'DUZ' It Again!

CAPITOL, New York

"Emphasis is on the comedy side, with Ralph Edwards and his 'Truth or Consequences', program easily the standout in a sock 20-minute audience participation turn . . . wraps up this show with his natural showmanship, his swift and sure-fire running gags keeping the audience participants going at a hilarious pace . . . House was capacity . . ."

Rose
'Variety,' Nov. 17.

Exclusive Management

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

Uruguay, Minus Censorship, Clearing House for United Nations' Propaganda

By RAY JOSEPHS

Montevideo, Nov. 9.

Smallest of South American nations and less censored than any, Uruguay is rapidly becoming a kind of latino pro-democratic propaganda h. q. for the rest of the continent, especially in the fields of radio, picts and press.

Because of its location across the Rio de la Plata from still-neutral Argentina—45 minutes by plane, or overnight by boat—Montevideo, the No. 1 town, can blanket the vital B. A. Federal Capital area and suburbs via the ether. It's also closer to a large sector of southern Brazil—the territory where the German population is strongest—than either Rio or Sao Paulo. Thus transmitters here have also been doing important work in this area despite language differences.

While Brazil as a member of the Allied Nations has turned out a pretty good job of selling the war to its own people, Brazilian administration's fear of the Reds has left one big hole which Uruguayan broadcasters have attempted to fill. Uruguay, incidentally, has just taken the lead among Latin good neighbor countries in resuming diplomatic relations with Russia.

Pro-democratic broadcasting from Uruguay has posed some pretty stiff problems, and station ops have occasionally come pretty close to the line in their enthusiasm for the United Nations' cause. Contrast between what can be said here in Montevideo and what's verboten in Buenos Aires is terrific. No holds in smacking at the Axis are barred by Uruguay, even though the country is officially not at war. However, when it comes to hurling darts at the Ramirez government, Uruguayan authorities, regardless of their inner sentiments, are a bit scared of incidents.

Resultingly all the cracks at Argentina have to be done subtly, although it's no secret that the Ramirez administration and that of Uruguay's prez, Juan Jose Amezaga, are miles apart. With practically no Government censorship of radio here, stations are merely told to use good taste and good sense in what they say about their powerful neighbor across the river, in the interests of hemisphere harmony. That Argentina is displeased, even with this caution, is evident by the way a number of big Montevideo transmitters have been consistently jammed in B.A. Listeners report that Radio Carmelo, for example, is always heard in B.A. with plenty of jazzed interference, which leads to raised eyebrows among broadcasters over here.

No Film Censorship

In the film field, the severe censorship put on Hollywood anti-Nazi picts in B.A. has caused exhibs here to advertise many of their films for the benefit of tourists from the pampa country.

'See the Uncensored Films you can't see in Buenos Aires' is a sign noted frequently along 18 de Julio, Montevideo's main drag. Many exhibs are hauling out releases of the past season to catch the tourist trade now beginning in earnest. (It's summer here when it's winter in the States). And Uruguayan beaches are getting a large turnout from Argentina, Brazil, Chile, Paraguay and Bolivia.

Lack of press censorship has caused many correspondents to flock here to take advantage of the open filing point. U. S. and British papers appear with increasing frequency with Montevideo datelines on their stories re Argentina, Brazil and Paraguay, all of which do not hesitate to pass on everything that's filed within their territory. But anything not strictly forbidden on military secrecy grounds can be filed to any of the United Nations through Montevideo.

There are so many political refugees coming in from other Latin American countries, especially Argentina, that around the Hotel Nogaro, they gag that the only rooms available are for Argentina's tossed out pro-Democrats. Cassoni's Grill, town's best eatery, has a constant crowd of Argentines who find living in Uruguay 'healthier,' latest of these being Jose W. Agusti, owner of the B.A. afternoon daily, Noticias Graficas, who was arrested for demanding editorially that Argentina break with the Axis and jailed for some time for criticizing the Ramirez administration.

While Montevideo's theatres, niteries, radio and press are only a pale imitation of those in B.A., which is Latin America's largest metropolis, measures taken across the river are proving of considerable help in building biz, it's stated.

BREAKDOWNS STYMIE VICHY BROADCASTING

Washington, Nov. 23.

Shortage of radio broadcast equipment is so drastic in Vichy France that some stations are silent one or more days a week for repairs, Vichy admits. The Nazi-dominated government made its explanation to its people in a domestic broadcast to explain why several stations had stopped broadcasting seven days a week.

Limoges radio, for example, goes off the air on Tuesdays, and the stations in Toulouse and Grennoble are silent on Fridays for 'a careful overhauling.'

New Canadian Net Starts Jan. 1

Montreal, Nov. 23.

Alignment of Canadian radio stations into two new networks—the Trans-Canada network composed largely of stations now in the present national network of the Canadian Broadcasting Corp., and the Dominion network comprising some of the present national stations plus a number without regular network affiliation—is underway.

Officials say that the new Dominion network will begin operation Jan. 1, broadcasting between 8 p.m. and 11 p.m., Eastern War Time, and linking stations from Sherbrooke, Quebec, Providence of Victoria, British Columbia. Key Dominion station will be present CBY, Toronto, which, beginning this week, has been designated CJBC. Power of CJBC will be increased from 1,000 to 5,000 watts as soon as necessary equipment can be installed. It will originate many of the Dominion network programs and will continue to carry others from the Blue Network in U. S.

CBS officials say the new alignment of stations will make network affiliation available to 70 of Canada's 89 stations. Remaining 19 are in areas which will be serviced by stations of both new networks, or are at points where line service is not available.

Can. Government Stymies CBC's New Forum Series As 'Too Political'

Montreal, Nov. 23.

Crack of the whip by the Dominion Government brought to a halt the Canadian Broadcasting Corp.'s public discussion series titled 'Of Things to Come,' scheduled to start today (Tuesday) on the ground that it is 'far too political.'

The series was to have been in 'Town Hall' style, with several speakers on each broadcast discussing various aspects of individual topics. Reports say that 'friction' had occurred between the federal government and the CBC over the new series and it is claimed that the government has placed a ban on the majority of w.k. speakers, who include John Bracken, leader of the Conservative opposition and several members of the Canadian Commonwealth Federation party, including the leader, the secretary and the legal adviser.

War Services Minister LaFleche, in a statement issued last week, said the series had never been submitted to the CBC board of governors and that the matter would be considered closed until it had been surveyed and approved by competent CBC authorities. Much work had been done by CBC officials in arranging for the series and many leading personalities had been approached. Morley Callaghan, novelist, had been named chairman of the 'Of Things to Come' forum.

London Calling

London, Oct. 1.

Will the BBC ever 'go' commercial? According to the World's Press News, one of London's newspaper trade publications, this is a post-war possibility. Opinion dope is based on the creation by BBC of the new post of editor-in-chief, and putting in it the former managing editor of the Manchester Guardian. The deduction arises from the fact that a managing editor in England is in charge of the business office as well as the editorial side.

Radio Writers Guild Mulls Dues & Initiation Plan Vice Assessments

The Radio Writers Guild, currently carrying on an intensive membership campaign, may drop its present policy of assessments-based-on-income in favor of dues and initiation fees. Latter system has been proposed by the newly elected administration of the eastern regional chapter, subject to approval or change by the Chicago and Coast groups.

Under the suggested setup, tentatively slated to become effective Jan. 1, the minimum dues would be $12 a year, compared to the present $10 plus assessment. Depending on the member's radio scripting earnings, the dues scale would range up to a maximum of $100. The proposed initiation fee would be $10 during 1944 and would be raised to $25 in 1945 and $50 in 1946.

The change to the dues-initiation fee policy is figured necessary for the Guild because of the failure of the assessment rule to raise enough money to operate the organization. Understood that in the last year, the Guild's income from assessments totaled a trifle more than $200, from 14 members. The assessment is supposed to be 1% of the member's income, based on the member's voluntary statement as to his earnings.

Argentine Activities

LV5, Radio Los Andes, given six-hour suspension for violation of regulations covering official registration of all orchestral groups. As usual, station was allowed to continue on the air but without commercial announcements.

SCRIPT CAN. ARMY SHOWS

Ottawa, Nov. 23.

Sgt. Len Peterson, Canadian army radio division, on loan to the Canadian Broadcasting Corp. to script special series for the BBC, a dramatic 'Canada to Britain' show.

Sgt. Fletcher Markle, RCAF radio scripter, to overseas air force radio section.

Replaced here by LAC Warren Wilkes, formerly of Tandy Ad agency, Toronto.

From BORDER to BORDER And COAST to COAST

other radio stations ask WCPO - excerpts from letters on file at WCPO

"We would greatly appreciate the opportunity of discussing some of the phases of your operation with you and your program director, and promotion man."

"We would appreciate your helpful suggestions very, very much. Tell us how you do it?"

"We like to think that we are in the process of doing the job here that WCPO is doing in Cincinnati."

"I am taking the liberty of enclosing our station log, so that you may pencil such notations on it as you see fit, and believe, any suggestions will be most welcome."

"I was just wondering if you had some secret program formula and would not mind giving another station a bit of advice. I want to build our listening audience as high as WCPO's."

"Quite frankly here in a locality that does not have quite as severe competition as you do, we have not been able to achieve anything approaching your audience figures."

"Sincere personal congratulations for the splendid rating you have at WCPO. May it grow more powerful."

"I have heard from many sources over a considerable period of time about the job that WCPO does competing with other Cincinnati stations."

"The fame of WCPO is well known way out here in California."

"It seems that every place I go in the East I hear what a terrific job WCPO is doing in Cincinnati, do take yourself a bouquet. If you don't mind, will you give me the benefit of your thoughts and experience."

"Knowing what a splendid record WCPO has made in Cincinnati in reaching the people, we are trying the same program formula in our city."

"I would appreciate it very much if you would drop me a line as to the policy you pursue in getting your high WCPO rating."

"---expect to come to Cincinnati, specifically for the pleasure and profit of observing your operation at WCPO."

"---Would like to come out to Cincinnati for a couple of days to observe at first hand some of the operation of WCPO AS A GUIDE to aid us in our attempt to build greater audience."

"May we come to Cincinnati to observe and profit by your successful experience?"

May-Sept. 1943 C. E. HOOPER
HALF HOUR PERIODS—8:00 a.m. to 6:00 p.m.—MON. thru FRI.

WCPO	16 firsts out of 20
STATION "B"	2 firsts out of 20
STATION "C"	2 firsts out of 20
STATION "D"	0 firsts out of 20

Now More Than Ever the Talk of the Agencies

WCPO
CINCINNATI'S NEWS STATION

Music Corporation of America
ANNOUNCES
THE RETURN OF
JOAN EDWARDS
To
"YOUR HIT PARADE"
Starting Sat., Nov. 27
9 P.M., EWT, CBS
★
CBS TELEVISION GIRL
OF THE FUTURE
★
Personal Direction:
JACK BERTELL

Henderson Hits Probe of FCC

Washington, Nov. 23.

Sock at the 'abuse of the congressional power to investigate,' with special attention to the Cox Committee, was handed out Friday night (19) by former OPA chief Leon Henderson, at a testimonial dinner in honor of FCC Chairman James Lawrence Fly.

Fly told the diners that the U. S. is being squeezed by the British monopoly in international cable communications. Fly advocated low and uniform rates, with special uniform low press rates. He also emphasized the necessity for a free transfer of information across international borders.

Fly warned that if cable rates don't come down, radio communication will make the cable obsolete.

Henderson also said that the use by Congress of its power to appropriate funds for executive agencies 'is being abused.'

'The crippling of OPA enforcement in my time,' said Henderson, 'resulted from items outside the test of whether OPA had followed the Congressional mandate. One was patronage, the other special price increases like oil, and both were discussed in the appropriations hearings.'

Vice President Henry A. Wallace also addressed the dinner which was given by the National Lawyers Guild. Fly's speech was broadcast over the Blue Network.

RICHARDS MOVING KMPC TO H'WOOD

Hollywood, Nov. 23.

Hollywood's concentration of big-time radio along Sunset boulevard gets a new tenant early next year in KMPC, which is moving in from Beverly Hills. Old KNX studio two blocks below Columbia Square has been bought from CBS by G. A. 'Dick' Richards and transfer of site has been okayed in Washington.

Robert Reynolds, KMPC manager, said the move was necessary as present quarters do not fit in with the station's plans for the future. Building, which has been used as an annex by Columbia pictures, gets a complete overhauling before the Bevhillers move in.

Hillbillies Get Pix

Nashville, Nov. 23.

Ernest Tubb and His Texas Troubadors and Pee Wee King and the Golden West Cowboys, featured on 'Grand Ole Opry,' vias WSM, Nashville, will do musical westerns for Columbia and Republic film companies. Dean R. Upson, commercial manager of WMS, an NBC outlet, reported that as yet untitled pictures had been selected for the prairie performers.

'Opry' originates in Nashville for Purina.

NAB MAPS STRATEGY ON NEW RADIO BILL

Washington, Nov. 23.

Strategy in the presentation of witnesses and information before the Senate Interstate Commerce Committee, which is conducting hearings on the White-Wheeler bill, was discussed here Wednesday (17) and Thursday by the NAB Board.

Board members held firm to the NAB policy that legislation is necessary to define the areas of power of the FCC, and to keep FCC away from business and programming practices of the nets and stations. Chief push is for a change in the law to invalidate last spring's Supreme Court decision in the web case. Suggestion that resolutions be passed on the subject did not get very far.

Session also considered the Petrillo matter, discussing future problems, but no decision was taken. Board, which was very undecided on the time and place of next year's annual meeting of NAB, merely decided that the meeting should be sometime between April 1 and May 15, and should be held in either Chicago, Cincinnati or New York.

Pat Flanagan, Chi's Oldest Spieler, Leaves WBBM

Chicago, Nov. 23.

Pat Flanagan, Chicago's oldest radio announcer, who began his career with the World Battery Station WSBC in 1924, has resigned from WBBM, effective immediately. Flanagan, who just returned from California after a leave of absence due to ill health, will make his home on the Coast.

Jack Sharp, staff member of the WGN continuity department for the past two years, will join Ruthrauff & Ryan Dec. 3, where he will write commercials for the 'Brewster Boy' and Clifton Utley's Quaker Oats newscasts.

Blue's Chi Expansion

Chicago, Nov. 23.

The Blue Network has acquired an additional 5,000 feet of space on the 18th floor of the Merchandise Mart, with renovations to start as soon as priorities can be obtained, according to Ed Borroff, v.p. of the network. The entire production department with the exception of the library, sound effects and traffic, will move to the lower floor as soon as the remodeling has been completed. Sales and executive offices will remain on the 19th floor.

Arrangements had been made to move the sales office to an outside building until Marshall Field & Co. agreed to relinquish some of its 18th floor space.

Haymes Coming East

Dick Haymes, currently doing his vocals from the Coast on the 'Here's to Romance' program Thursday nights on CBS for Bourjois, returns east in time for the Dec. 16 broadcast, to remain indefinitely. He's due for a Roxy, N. Y., vaude date in late January or early February.

He's appearing in the film, 'Four Jills and a Jeep,' at 20th-Fox.

Pearson's 'Report' On Gen. Patton Figures In White-Wheeler Hearing

Washington, Nov. 23.

Drew Pearson's broadcast Sunday night (21), which charged that Lt. Gen. George S. Patton has been censured in connection with alleged mistreatment of a soldier in Sicily, was aired before the Senate Interstate Commerce Committee hearing on the White-Wheeler bill on Monday (22).

The broadcast was brought up by J. W. Woodward, Jr., in describing how commentators, according to him, sometimes go off the deep end. Woodward argued that a story of this type might subject all stations carrying a given network program to a suit, or might put them in a position where they were forced to retract. He pointed out that individual stations have no advance idea of what a broadcast will contain.

Pearson's story, which was carried widely in the press and which appeared in his Monday column, has kicked up a storm here.

The story has attracted more attention here than anything in the broadcasting picture since President Roosevelt and Secretary of State Hull blasted Pearson a couple of months ago. At that time, Pearson brought the wrath of the mighty on himself by declaring that Hull's policies were anti-Russian.

Chge. Domination Of IRAC By FCC

Washington, Nov. 23.

Argument that the FCC has dominated the Interdepartmental Radio Advisory Committee of the Government and is trying to dominate and control the entire communications field, was made Thursday (18) by Eugene L. Garey, general counsel for the House Committee investigating FCC.

With FCC Commissioner T. A. M. Craven on the stand for the full day, most of the time was taken up by Garey in reading IRAC minutes of past years to prove his point.

Garey read from minutes of a 1939 session held to elect a new chairman to succeed Judge Sykes. At that time, Rear Admiral Hooper, now retired, was quoted as opposing election of the FCC rep., E. K. Jett. Several of those at the meeting said they had received instuctions to vote for Jett and Garey sought to give the impression that President Roosevelt had directly ordered his election. Jett was elected at the time, but only by a one-vote margin.

Craven, now IRAC chairman, testified that, back in 1940, he believed the FCC chief should be the conduit between the White House and IRAC, but added that he has since changed his mind. Craven continued that a number of IRAC reps were dissatisfied with the plan. Craven said he believed that IRAC should be set up by an Act of Congress, but operate along the same lines as at present.

Craven defended the inability of FCC members of IRAC to vote on some matters without first seeking the recommendations of the Communications Commission. He explained there were cases where the Commission could not be committed because of limitations in the law.

D. C. Station, AFRA Ask Arbitration of Dispute

Washington, Nov. 23.

WMAL, Blue outlet here, and AFRA, have asked the War Labor Board to decide a dispute on whether the station should pay staff announcers extra fees on all local commercials.

Station WCOV, Montgomery, Ala., and IBEW have submitted to arbitration a dispute on whether nonmembers of the union can handle studio controls.

Asks Tele Permit

Salt Lake City, Nov. 23.

The Intermountain Broadcasting Corp., which now operates KDYL here, has applied to the Federal Communications Commission for a permit to operate an experimental television station.

Television broadcasts by KDYL will commence as soon as the FCC permit is granted, declares S. S. Fox, president and general manager of Intermountain.

Office of Censorship Nixes King Carol's Appearance on CBS' 'Report to Nation'

The Office of Censorship yesterday afternoon (Tuesday) rescinded the permission it had granted Columbia's 'Report to the Nation' program to broadcast a talk by ex-King Carol of Roumania. The Government agency's action came while the show was in rehearsal for its airing the same evening (Tuesday), and climaxed a series of protests from Congressional and liberal-Rumanian circles in this country and other sources.

CBS had recaptured some of 'Report's' time to include on the program a counter speaker of Roumanian heritage, but the latter automatically lost out in the OC's cancellation order. The Office of Censorship said that it could not at this time disclose the reason for its reversal.

Celler Blasts Carol

Washington, Nov. 23.

Blast against appearance of ex-King Carol of Roumania on tonight's (Tuesday) 'Report to the Nation' program on CBS was issued here Saturday (20) by Rep. Emanuel Celler, New York Democrat. Celler made public copies of a letter to Rep. Clarence F. Lea, new chairman of the House Committee investigating FCC, calling for an investigation.

'I am amazed,' Celler wrote, 'that the Columbia Broadcasting System is willing to lend its facilities to this enemy alien who was denied admission to the United States. His voice should likewise be taboo over the radio. He is a Fascist-minded alien who carried his own people down the drain into the sewer of Nazism.

'He is suddenly proclaimed Democrat by a public relations counsellor (Russell Birdwell Associates) for a fee of $35,000. Changing the label on the bottle does not change its contents....

'Shall such a one be privileged to use an important radio network for a false message? The next step would be to have Laval from France, Quisling from Norway, Franco from Spain, and other fascists to deliver their message over the Columbia Broadcasting System.'

Copy of the letter was sent also to William S. Paley, president of CBS.

Cleveland.—Edward H. Faulkner, author of 'Plowman's Folly,' has been appointed farm editor of WTAM—the first such editor in Cleveland—and will be heard daily from 6:15 to 6:45 a.m.

1,130 REQUESTS FOR AN *EXTREMELY DULL* OFFER!

That, sir, is the kind of feat STEVE ELLIS and his all-night WOR show, Moonlight Saving Time, are wont to pull while *you're* sunk deep in slumber.

Perhaps it's the friendly charm of STEVE ELLIS himself, as he manages to be both warm and witty in the pallid hours between 2:00 and 5:45 A.M.

Or perhaps it's the program . . . a bubbling variety show of recordings, news, chatter and rebroadcasts. A program that is Everything to the large portion of the population which now Works and Lives by night.

WHATEVER IT IS, STEVE ELLIS GETS RESULTS:

For example: The recent, quite unseductive offer of a Lum 'n' Abner photograph (cost of 15-minute rebroadcast, a trifling $60) drew a flood of 1,130 requests from 27 states, also Canada, into which WOR drops its signal with the greatest of ease.

UPSHOT: If you would reach a Great New Audience through a Great New Personality, at very small cost, write for further details on that night-blooming wonder, STEVE ELLIS, and his WOR "Moonlight Saving Time".

WOR

1440 Broadway • New York 18, N. Y.

The Preferred Station

IN AMERICA'S GREATEST INDUSTRIAL MARKET

WWJ

America's Pioneer Broadcasting Station—First in Detroit
Owned and Operated by The Detroit News

National Representatives
THE GEORGE P. HOLLINGBERY COMPANY

Spitalny Wow $60,000, Chi; Morgan Sock 44G, Det., Calloway 31G, Philly

(Estimates for This Week)

Charlie Barnet, Omaha (Orpheum; 3,000; 20-65)—Plus 'Fired Wife' (U). Good $14,000 in six days.

Milt Britton, Washington (Capitol; 3,434; 30-75)—With 'Top Man' (U) and vaude. So-so $17,500, offish set-up all over town hurting this combo.

Cab Calloway, Philadelphia (Earle; 2,768; 35-85)—Packing tremendous wallop for terrif $31,000 with only modest support from 'Dr. Gillespie's Criminal Case' (M-G).

Al Dexter, Boston (RKO Boston; 3,200; 44-99)—Plus 'Holy Matrimony' (20th) and vaude headed by Jane Withers. Nice $27,000.

Glen Gray, New York (Strand; 2,756; 35-$1.10)—With Merry Macs in person and 'Princess O'Rourke' (WB). On final six days of third week sliding a bit to $34,000 but still rather good.

Woody Herman, New York (Paramount; 3,664; 35-$1.10)—With Marion Hutton, others, in person, and 'I Dood It' (M-G). More than average drop at $55,000 for second week from first's $80,000 but still nice profit. Much credit due to stageshow.

Richard Himber, Cincinnati (RKO Albee; 3,300; 44-85)—With 'Young Ideas' (M-G) plus Ethel Waters, others, on stage. Big $27,000, mainly on stage layout.

Ina Ray Hutton, Pittsburgh (Stanley; 3,800; 30-75)—With Minevitch's Rascals and 'Young Ideas' (M-G). The sexy batoneer is always good at this spot. Brisk $24,500 looms, with Hutton name dragging them in.

Louis Jordan, Los Angeles (Orpheum; 2,200; 40-75)—With 'Melody Parade' (Mono). Five-piece jump band from local night spots catching good $18,000.

Johnny Long, Indianapolis (Circle; 2,800; 30-55)—With 'Dancing Masters' (20th). Fair $14,000 on first engagement here.

Russ Morgan, Detroit (Michigan; 4,000; 55-75)—With 'Hi Diddle' (UA), and Rubinoff, on stage. Sock $44,000, with band and Rubinoff responsible for bulk of coin.

Will Osborne, Cleveland (Palace; 3,700; 35-85)—Plus 'Corvette K-225' (U), and Hi, Lo, Jack & Dame on stage. Tops in town, grand $27,500. Both stage attractions and the film doing their share.

Louis Prima, San Francisco (Golden Gate; 2,850; 55-75)—Plus 'Lady Takes Chance' (RKO) (2d wk). Fine $22,000, and holds for third.

Carl Ravazza, Chicago (Oriental; 3,200; 31-69)—With 'Footlight Glamour' (Col). Nice $23,000.

Phil Spitalny, Chicago (Chicago; 4,000; 50-85)—With 'True to Life' (Par). Smash $60,000, with Spitalny band the real b.o. magnet.

Tommy Tucker, Newark (Adams; 1,950; 35-99)—With 'Boy from Stalingrad' (Col) and vaude on stage. Choice $17,000, band providing bulk of draw.

Lawrence Welk, New York (Capitol; 4,820; 35-$1.10)—With Ralph Edwards' air show, 'Truth or Consequences,' and 'Sahara' (Col) (2d wk). Combination of picture and stagebill will account for strong $60,000 or thereabouts.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Pistol Packin' Mama (16) (Morris)	Al Dexter	Okeh
	Crosby-Andrews	Decca
2. Sunday, Monday, Always (14) (Mayfair)	Bing Crosby	Decca
	Frank Sinatra	Columbia
3. People Will Say (9) (Crawford)	Bing Crosby	Decca
	Frank Sinatra	Columbia
4. Put Arms Around Me (14) (Broadway)	Dick Kuhn	Decca
	Dick Haymes	Decca
5. Beautiful Morning (6) (Crawford)	Frank Sinatra	Columbia
	Bing Crosby	Decca
6. If You Please (4) (Famous)	Frank Sinatra	Columbia
	Bing Crosby	Decca
7. Paper Doll (24) (Mills)	Mills Bros.	Decca
8. Victory Polka (2) (Chappell)	Andrews-Crosby	Decca
9. Blue Evening (19) (Shapiro)	Sinatra-T. Dorsey	Victor
10. You'll Never Know (23) (BVC)	Dick Haymes	Decca
	Frank Sinatra	Columbia

OTHER FAVORITES

(These records are directly below first 10 in popularity)

My Heart Tells Me (BVC)	Glen Gray	Decca
For First Time (Shapiro)	Dick Haymes	Decca
Blue Rain (Melrose)	Glenn Miller	Victor
Goodbye Sue (17) (Jewel)	Perry Como	Victor
Heard You Cried (10) (CP)	Harry James	Columbia

TO THE MUSIC INDUSTRY

Edward B. Marks Music Corporation states the following as to its litigation with Charles E. King:

"We are preparing our answer and setting up our counter claims.

"We take the position that there has never been any infringement of King's copyrights by us and that, under his contracts with us, we were entitled to license the songs. We will continue to take that position. King had no right to break the contracts by notifying anybody that we did not have exclusive right to the performance rights; on the contrary by so doing King has subjected himself to heavy damages for breaking his contracts with us.

"We propose to try these cases on the merits and we are satisfied that on the merits we shall win. We shall go through with this matter to the end. If it should by any chance become necessary to appeal, we are prepared to do so to the highest courts. However long the road is, we are confident of the result."

EDWARD B. MARKS MUSIC CORPORATION

Band Reviews

MIFF MOLE'S JAZZ BAND (7)
Nick's, N. Y.

No matter how many shifts in personnel take place on the bandstand at this Greenwich Village hot jazz emporium, the music stays on a high level and, in some respects, the new combo that opened here two weeks ago, with the veteran Miff Mole fronting, is as satisfying for the true jazzophile as any heard here.

Boasting George Wettling on the drums; Sterling Bose on the cornet; Pee Wee Russell, clarinet, and Eddie Condon, Bob Casey and Gene Schroeder, playing guitar, bass and piano, respectively. Miff Mole has surrounded himself with a compact, know-how outfit. When caught Sunday (21) the band was exhibiting its almost endless stock of standard jazz classics in the small band tradition—introductory ensembles followed by solos from the horns and piano, and finishing with all-out choruses as impromptu, to quote guitarist Condon, as a waterfront fight.

Mole has a true feeling for the origins of jazz, and has the band playing steady, non-exhibitionistic backgrounds and ensembles. Bose displays excellent taste and produces a tone that, for this type of music, is tops. Mole's solo horn, as well as the Russell clarinet, is imaginative and never dull or prosaic. Rhythm maintains a solid pace throughout.

The band makes some concessions to dancers with occasional pop tunes in moderate tempo, but even on these, solo chores are strictly up to the individuals. There's not a single sheet of music on the bandstand.

Outfit has possibilities as a relief band in hotels catering to the younger element during engagements of sweet bands as the feature attraction. It would be surefire on the college prom circuit or for a tour of service camps.

TERRY SHAND ORCH (6)
With Tommy Mirabella, Quartet
Shadowland, San Antonio

Long shuttered due to gas rationing, Shadowland, once a real night club, about 10 miles from the heart of San Antonio, has again opened its doors. It is getting a nice play from military and civvies.

Current opener is Terry Shand and his orch of six, composed of drums, sax, trumpet, accordian, electric guitar and bass, with Shand at the piano and featured in the vocals. Band has a neat sweet style. The versatility of the group in doubling on instruments adds to its style and makes for easy listening or enjoyable dancing.

Most of the musical arrangements are built around Shand at the piano. Tommy Mirbella and his accordian are neatly spotlighted for good effect in many of the numbers. Vocals are also handled by Shand in an easy, effortless style and in pleasant voice.

Currently Shand is introducing two of his latest compositions, 'Wherever You Are Tonight' and 'Have You Met the Colonel's Daughter?'

Spot has no radio wire, but is featuring recordings made by Shand over a local station nightly. *Andy.*

Band Bookings

Mitch Ayres, Dec. 2, week, Metropolitan theatre, Houston, Tex.; 9, week, Majestic theatre, San Antonio; 17, Aud., Wichita; 19, Meadow Acres, Topeka; 27, Philharmonic Aud., Los Angeles.

Gracie Barrie, Dec. 6, Aud., Coffeyville, Kan.; 8, Aud., Little Rock; 10, week, St. Charles theatre, New Orleans; 18, Aud., Shreveport, La.; 31, week, Albee theatre, Cincinnati.

Benny Carter, Dec. 3, Legion Stadium, Pine Bluff, Ark.; 5, Meadow Acres, Topeka; 7, Aud., Kansas City; 8, Aud., Oklahoma City; 9, Downbeat Room, Tulsa; 11, Pla-mor B., Kansas City; 14, Coliseum, Evansville, Ind.; 15, Roller Rink, Louisville.

Sonny Dunham, Dec. 8, Aud., Augusta, Ga.; 19, Armory, Bennettsville, S. C.; 11, Club Poinsetta, Wilmington, N. C.; 13, 12 weeks, New Yorker Hotel, N. Y.

Al Kavelin, Dec. 2, indef., Riocobana, Chicago.

Jerry Wall, Dec. 3, Coliseum, Dayton; 4, Castle Farms, Cincinnati; 5, Trianon B., Toledo; 6, Palais Royale, Toronto; 7, Alexandria B., Alexandria, Ont., Can.; 9, week, Adams theatre, Newark; 16, Bardevon theatre, Poughkeepsie, N. Y.

Bob Strong, Nov. 27, two weeks, Vogue Terrace, McKeesport.

Jimmie Lunceford, Dec. 3, Jam Room, Milwaukee, Wis.; 4, Memorial Hall, Springfield, O.; 6, Aud., Evansville, Ind.; 8, Madison Square Rink, Louisville; 9, Greystone B., Cincinnati; 10, Public Aud., Cleveland; 11, Sunset Terrace, Indianapolis; 12, Aud., Columbus; 16, week, RKO theatre, Boston.

Woody Herman, Dec. 23, Adams theatre, Newark.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore (400; $1-$1.50)	23	1,275	32,600
Lani McIntire*	Lexington (300; 75c-$1.50)	93	1,975	167,450
Benny Goodman	New Yorker (400; $1-$1.50)	6	2,500	16,675
Tommy Dorsey	Pennsylvania (500; $1-$1.50)	7	3,300	23,175
Leo Reisman	Waldorf (550; $1-$2)	7	3,050	22,925
Count Basie	Lincoln (275; $1-$1.50)	2	1,625	3,050
Guy Lombardo	Roosevelt (400; $1-$1.50)	7	2,275	17,050
Enric Madriguera	Commodore (400; $1-$1.50)	1	1,575	2,400
Abe Lyman	Essex House (300; $1-$1.50)	0	‡550	550

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows. Waldorf has Frank Sinatra and Volkoff and Milada. ‡ 2 days.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Back to normal with new show headed by Dean Murphy. Fine 8,700.

Art Kassel (New Walnut Room, Bismark hotel; 465; $1.50-$2.50 min.). Kassel, winding up long stay here, continues to draw well. Very good 5,700.

Charlie Spivak (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Big favorite here accounting for lusty 7,500.

Neil Bondshu (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Morton Downey and Bondshu kept room filled to capacity 3,600.

Eddie Oliver (Marine Room, Edgewater Beach hotel; 1,100; 50c. and 75c. cover charge plus $1.25 min.). Oliver, a definite click here, pulled big 8,500.

Location Jobs, Not in Hotels

(Chicago)

Lou Breese (Chez Paree; 650; $3-$3.50 min.). Breese and Gertrude Neisen still turning 'em away. Capacity 5,800 again.

Del Courtney (Blackhawk; 500; $1-$2.50 min.). Last three days of Carl Ravazza and Del Courtney's four opening days around 5,600 figure.

Inside Stuff—Orchestras

The first private label recording since the Petrillo ban on waxings was staged Saturday (20) at the Schirmer studios, N. Y., when Yank Lawson and a small group of hot men made four sides for Signature. Bob Thiele, now a storekeeper, 3 cl., in the Coast Guard, sponsor of the label, signed an agreement with AFM, before the recording was arranged. Tunes waxed were 'Squeeze Me,' 'That's a Plenty,' 'Schirmer Blues' and 'Old Fashioned Love.' With Lawson on the date were Brad Gowans, James P. Johnson, Tony Spargo, Pee Wee Russell, Bob Haggard and Eddie Condon. Thiele has another recording session set for this week with Coleman Hawkins, Sidney De Paris and others.

Milt Gabler, of Decca, who puts out Commodore recordings on his own hook, also is reported lining up with the union to get back into the private label field.

Coca-Cola is still undecided as to whether it will repeat this Xmas Day the 12-hour series of bands it broadcast last year. There is said to be difficulty in clearing the time on the Blue net, and if the idea is repeated at all it will be done for only a couple hours in the afternoon.

Bottling company's original indecision over the Xmas broadcasts was based on its idea to send small music units overseas. If the Red Norvo trip, which was stymied by USO, had gone through and been successful, Coca-Cola would have used the cash it would have spent on the Xmas broadcasts to send more units offshore.

Apparently there are two outfits set to market biographies of top bandleaders in pulp form, neither aware of the other. One, titled Band Book Publishing Co., got out its first release early this week, placing copies on sale at all Woolworth stores, selling for 25c. It's a history of Woody Herman.

Second company, operating under the tag of 'No. 1 Bandleaders of America,' tees off with a book based on Harry James' life. It also will sell for 25c, but won't be out for a week or two.

Essex House, N. Y., instituted a cover charge for the first time in its Casino-on-the-Park coincident with the opening Friday (19) of Abe Lyman's orchestra. Casino always has employed a minimum charge system, even during runs by Sammy Kaye, Tommy Tucker, Bob Chester, et al. Cover calls for $1 weekdays and Sunday evenings, and $1.50 Sundays and holidays.

Lyman's unusually high salary is probably responsible for the cover. He's said to be getting $2,500 weekly.

On the Upbeat

Ray Dorey, vocalist with Benny Goodman, is in 1-A and Goodman is seeking a replacement. Dorey is married and father of two children. His draft board is in Pittsburgh.

Shep Fields adding an amplified harp to his all-reed orchestra.

Troy Singer disbanded his 'Night Owls' after closing at Eddie Sindelar's Airway Club, and is now beating drums in Belle Murphy's crew in Cleveland.

Jimmy Dorsey's crew heading east, with stops in Omaha and Minneapolis before opening at the Roxy, New York, in December.

Pvt. Henry Avellone, former drummer, is first battle casualty in membership of Cleveland Musician's union. Hip smashed by Jap shrapnel in New Guinea, and now convalescing at Fletcher hospital, Cambridge, Ohio.

Walter Link, bass player for Russ Morgan, quit troupe at RKO Palace, Cleveland, last week to report to Baltimore induction board.

If It's in
'TUNE-DEX'
It's An Important Tune!

Morton Gould's
PAVANNE
MILLS MUSIC, INC.

WHO HAS ALL THE HEP CATS JUMPIN'?
DEACON JONES
Recorded By
LOUIS JORDAN
Capitol No. 140 Decca No. 8654
PYRAMID MUSIC COMPANY
1509 No. Vine Street, Hollywood 22, Cal.
Material Available—Selling Agents: Pacific Music Sales

Some Maestros Sour on Film Work; Claim Scripters Brush Them Off

Hollywood and film-making is beginning to pall on many of the name bandleaders who have made several trips west. They are not so eager as they once were for camera-work for varied reasons, although these negatives have been so far overcome by the heavy cash Hollywood disburses. Moreover, a good portion of these leaders are tied to long-term contracts, which they probably couldn't break if they wanted to.

The major anti-film complaint voiced by the maestros, is the way most have been used in films. Along with the healthy cash returns, the leaders believed that the exploitation derived from film work would heighten their b.o. value in other fields. This is true to some extent, but not to the satisfaction or expectation of some. It is now felt that bands are being bought strictly for marquee value and that Hollywood has made no attempt to glorify them, or supply scripts that give 'em more than a quickie chore.

One Exception

Consensus of opinion among leaders and managers is that only one band film has been made to date that was satisfactory from the band's point of view. That was Glenn Miller's 'Orchestra Wives' (20th). Ideas on this vary, however. There are proponents of parts in big productions, wherein the band is just a small portion of the overall cast; there are equally staunch supporters of making B's with the band as important as the remainder of the cast.

In this category bandsmen point to such films as the early ones made by Harry James for Universal and one made by Woody Herman for the same outfit. These films showed the bands off and when a film patron left the house there was no doubt he or she had seen Joe Doakes and his orchestra. For example, in James' initial production for Universal, his band played every number it had ever been identified with (about 11 of them), including 'You Made Me Love You.' 'Ciribiribin,' 'Flight of the Bumble Bee,' a pop or two he had made on records previously, etc. In contrast was James' recent bit in 'Best Foot Forward' (M-G), Jimmy Dorsey's fast brushoff in the current 'I Dood It' (M-G), and the way Tommy Dorsey was used in some of his recent releases.

Another reason for the growing dislike for Hollywood among some leaders is that the Coast atmosphere for some reason ruins almost every band that goes west. One top maestro recently remarked that after a long stretch in Hollywood he was ashamed to stand in front of his outfit. Another complaint is that musicians get to like the film capital and its way of living so much that they frequently quit the band and stay on the coast.

AMY ARNELL ALSO WILL TRY A SOLO

Since Frank Sinatra began a general exodus of male singers from bands into soloist channels, femme singers apparently are getting ideas. Amy Arnell, vocalist with Tommy Tucker for years, leaves that band Dec. 7 to go on her own, following Helen Forrest, who is quitting Harry James and is booked into Roxy, N. Y., in mid-January.

Miss Arnell cuts loose from Tucker after playing a private party with him Dec. 7 at New Bedford, Mass. She is booked for the Hipp, Baltimore, Dec. 9 at a reported $1,000 weekly and negotiations are said to be on for a run at the Riobamba, N. Y. Tucker is hiring a trio for his band, but not to replace Miss Arnell. He was moving in that direction before the singer decided to leave.

Miss Arnell's split with Tucker is amicable, but complete. She is not being handled by him or Joe Galkin, leader's manager, and has no contract with either. MCA is agenting her.

FioRito Making 1st Agcy. Switch in 15-Yr. Career

Ted FioRito's orchestra, after 15 years with Music Corp. of America, moves over to General Amusement Corp. next spring. FioRito has already signed a management contract with GAC for seven years beginning May 18, 1944, immediately after his MCA contract expires.

FioRito has never been with any other agency except MCA.

They Come and Go

Hollywood, Nov. 23.

It's the old army game with Frankie Masters, bandleader.

When Jay Mayor, his band manager, was called for induction Nov. 18, the job went to Dave Baumgarten, who just got out of the Army.

Blue Still Nixing Remote-Sharing

Blue network seemingly has returned to its former stance against sharing orchestra remote pickups with other chains. It was about to install a wire in the Essex House, N. Y., to pick up Abe Lyman's band twice weekly, one net without N. Y. and second vice versa, but when Lyman took two half-hour Mutual shots the Blue issued an 'exclusive, or else' ultimatum. Lyman will stick to Mutual.

For several years the Blue has stood by the idea that all of its origination points should be exclusive to it, but recently gave evidence that it had abandoned that principle.

Lyman has been up in the air over the broadcasting situation at the Essex. He took the job principally because of the expected wires, but when he opened Friday (19) he had none. His contract didn't guarantee them either.

Benny Goodman May Take Band Overseas For USO Before Film

Benny Goodman may go overseas with his band immediately after the first of the year instead of waiting until the spring, when his film for 20th-Fox, based on his life, is finished. Word is now being awaited from the Coast as to whether 20th will set back the start of the picture until the outfit returns, and final okays are being awaited by the USO from the War Department. Goodman has had every one of his men checked by the FBI, the usual procedure. Gene Krupa, now with the band at the New Yorker hotel, N. Y., will not go on the trip.

Goodman leaves the New Yorker Dec. 11 and plays three weeks of theatres and a couple one-nighters. After that, if all goes well, he will go offshore. Sonny Dunham replaces him at the New Yorker.

Goodman, like Tommy Dorsey, who opposes him at the nearby Pennsylvania Hotel, N. Y., is ill. He has intestinal flu and was in bed Monday and last night (Tuesday).

WLB ASKS MUSICIANS TO 'JUSTIFY INCREASE'

War Labor Board has asked the Newark local of the AFM to prove by producing contracts that a recently requested rise in its theatre scale is justified. In asking for the increase the musicians pointed out to the WLB that they had once been getting the $75 per man—$90 for leader they now ask, but that that scale had been voluntarily reduced. WLB wants proof by asking to see contracts written during the past five years.

Matter went to the WLB after a recent request by the local for pay increases at the Adams and Empire (burlesque) theatres. Men in each house have been drawing $66 weekly and $77 for leader. Their request for an increase resulted in a dispute when the Adams reopened last September.

HIGGINS TO COAST

Joe Higgins, Columbia Record executive in N. Y., left for the coast Saturday (20) on vacation-biz trip. It's his first move west in years.

He'll be in Hollywood a month.

The Players Band signed for the Pine-Thomas musical, 'Take It Big,' for Paramount.

Woody Herman Remains With New Pic at N.Y. Par

Paramount theatre, N. Y., is dropping its current Metro film, 'I Dood It,' at the end of three weeks next Tuesday (30) to enable Loew's, which gets it next, to play it in nabe houses around N. Y. over the holidays. Par will substitute the Claudette Colbert-Fred MacMurray film, 'No Time for Love,' and will hold over Woody Herman's orchestra and possibly Marion Hutton. Tommy Dorsey and 'Riding High' go in Dec. 23.

Herman was originally booked for three weeks and the switch in pictures brought about a situation wherein he was asked to remain three more. He was not booked elsewhere for the three weeks following the Par, which apparently made the holdover easy, but since Herman has been ill and was counting on a three-week vacation, he wants to play only five weeks and take a week off before going to the Coast for a new UA film. However, that phase hasn't been settled yet.

Bulk of Bernie Estate Willed to Widow, Son; Friends, Charities Share

Ben Bernie remembered his family mostly, in his will, but he did not forget old friends and those who helped him, and he left something to charities, including one of a religion different than his own. Bernie's will was filed for probate Friday (19) by Max E. Levine, the maestro's friend and attorney. The testament, made out June 1, 1942, provides for the following bequests:

To his wife, Dorothy Wesley Bernie, he left $10,000 in cash and a $50,000 trust estate, with the proviso that if the income from the trust does not reach $5,200 annually enough of the Bernie property shall be sold to bring the annual income to this level. Mrs. Bernie also receives all of the bandleader's real estate in Florida, and half of his holdings elsewhere, which is to be added to the trust.

To his son, Jason Bernie, he left $10,000 in cash and a $75,000 trust estate, including the other half of Bernie's property outside of Florida. Jason Bernie is to receive one-quarter of his trust estate principal at the age of 29, one-third at the age of 32; one-half at age of 35; and the remainder at age of 38.

Bernie's sisters receive cash bequests as follows: Bessie Bernie (also known as Bessie Ancel), $5,000; Ethel Mulhauser, $5,000 in five semi-annual payments; Rose Levine, $3,000 in six semi-annual payments; Lee Stecher, $3,000 in six payments; Birdie May, $5,000; Sadie Gleich, $3,000.

The brothers receive cash bequests as follows: Dave Bernie, $5,000; Jeff Bernie, $10,000 in 40 quarterly payments; Herman Bernie, $10,000; Harry Bernie, $5,000. A nephew, Robert Harris, was given $500.

To his friends, Al Goering and Albert M. (Mickey) Garlock, the late bandleader left $500 each 'as an expression of my appreciation for services and devotion to me.' To his lawyer, Bernie left $25,000 'for his excellent stewardship of my affairs.' To his secretary, Eleanor Smith, the maestro left $500. To Dorothy Menzin, Bernie left $1,000.

Bernie also remembered the Jewish Theatrical Guild, to which he bequeathed $1,000; the Federation of Jewish Charities, which receives $2,000, and the Catholic Charities of the Archdiocese of New York, which receives $500. The will was witnessed by Milton Ager, Benny Davis and Lew Leever.

Goodman-Sinatra D.C. Dance Date Now Off

Benny Goodman's orchestra and Frank Sinatra, booked to begin a series of dance-entertainments Dec. 12 for government employees at Uline's Gardens, Washington, have been cancelled and all plans for subsequent affairs dropped. Said to be sponsored by various commercial firms (first by Pepsi-Cola) for no explained reason, the causes of the cancellation are equally vague.

Sinatra would have been able to go to Washington for the date because of Pennsylvania blue laws. He is working at the Stanley, Pittsburgh, week of Dec. 10, and the Sunday would have been a day off.

Padway Threatens AFM Strike If WLB Gives Back-to-Work Order In Disc Dispute; Hearings End

The American Federation of Musicians will call a formal strike vote against all the disc companies not covered by new contracts signed with Decca and 21 other companies if the War Labor Board orders the musicians back to work, declared Joseph A. Padway, attorney for the AFM, at the final session Monday (22) of the WLB panel hearing on the recording dispute. The strike, however, would not affect radio stations or networks, despite the fact that RCA-Victor, NBC Recording Division and Columbia Recording Corp. (CBS subsidiary), are the contract holdouts responsible for bringing the dispute before the WLB, Padway stated.

Padway's threat topped off a rousing hour-and-a-half summation of the AFM's case against the record companies. He explained that the ban was not a strike. The men just quit their jobs Aug. 1, 1942, following the expiration of the Union's contracts and licensing agreements with the disc companies. However, the AFM will abide by the Smith-Connally act of June, 1943, covering labor disputes, and will observe the 30-day cooling off period provided by the bill.

Film Industry Next

Highlight of the hearings, which resumed Friday (19) following a two-week adjournment, was the announced intention of the AFM to tackle the film industry after it has settled with the disc concerns. Joseph A. Padway, general counsel of the American Federation of Labor, representing the AFM, stated at Saturday's (20) session that it would be disastrous for the AFM to start with the film companies now, 'but when we feel we can take on the movies we will,' he declared, adding that the AFM has only $1,500,000 in its war chest at the present. Later he pointed out that within 18 months after the introduction of sound films, the number of musicians employed in theatres dropped from 22,000 to 4,000.

The proceedings Friday, Saturday and part of Monday (22) were given over to questions submitted by the WLB three-man panel (Arthur S. Meyer, chairman; Max Zaritsky, labor member, and Gilbert Fuller, industry member).

The Monday session was also devoted to the summation by both sides of the salient points in the case which is now being studied by the panel, and will submit a report to the national WLB in Washington.

Ralph C. Colin, attorney for CRC, was the first to sum up for the employers. He said that there was no basis for the strike; that there was no evidence in the testimony to substantiate the union's contention that the record companies were responsible for the alleged technological unemployment. The burden of proof rested with the AFM, he pointed out. James C. Petrillo admitted before a Senate committee last winter, said Colin, that the AFM had made no survey as to unemployment among musicians caused by recording companies or radio stations.

Ban Interferes With War Effort

As to the union's contention that the strike does not effect the war effort, that's also for the union, not the companies to prove. Colin then said that the record has plenty of evidence that the ban has interfered with the war effort. He also accused the AFM of bad faith in placing a ban on discs for home use after Petrillo had had promised to exempt these records from the cease work order. He characterized the direct payment plan as a blank check, unprecedented in labor-capital contracts. Citing statements of Elmer Davis and James L. Fly, made when the ban went into effect, Colin reiterated that it interfered with the war effort and consequently came under the provisions of the War Labor Disputes Act, and the jurisdiction of the WLB. He asked the panel to recommend a back-to-work-order.

Robert Meyers, counsel for RCA-Victor and NBC Recording, followed up by stating that his company was willing to assume legitimate responsibility in caring for its unemployed workers, but he could see nothing legitimate in being asked to support men (more than 100,000) who never worked for RCA or NBC.

The direct payment principle,

(Continued on page 52)

Jules Stein East

Jules Stein, Music Corp. of America president, got into N. Y. yesterday (Tuesday) for his first visit east in several months.

Usual business trip.

Col, Victor May Pull Spivak Swap

Columbia Recording and RCA-Victor are currently negotiating a unique swapping of masters predicated on the six unreleased discs Columbia is holding on Charlie Spivak, now a Victor artist. Spivak switched to Victor in January of this year and Columbia has since refused to market the masters he made before leaving. Its stance is based on the theory that virtually every disc being manufactured on Columbia pressing machines is being sold as quickly as made and there is no reason for building Spivak for Victor. As a result, Spivak hasn't had a record on the market since last December ('White Christmas,' his biggest seller). He hasn't made one recording for Victor due to the AFM's ban.

Swap is being engineered because Columbia has unreleased masters of several of its artists who formerly recorded for Victor. They are Benny Goodman, Xavier Cugat. Two solo platters Frank Sinatra made for Victor, while still with Tommy Dorsey's orchestra, also may be included in the swap. Two, which were released on Victor's Bluebird (35c) label, are 'Night and Day' and a pop. Spivak's six sides are said to be made up of all standards and originals, making them more valuable. If the idea is consummated Victor will get the Spivak sides, possibly including his 'White Xmas' master, and Columbia will get the Sinatra and some B. G. and Cugat items.

Osborne May Not Need Rest; Exam Will Tell, But Band Broken Up

Will Osborne might not be out of action more than a couple weeks. Told recently by a southern doctor that he must take at least four to six months of rest, Osborne made plans to disband his orchestra and go to California. He cancelled about 10 weeks of theatres. Later, a checkup in Cleveland at a Sanitarium disproved the first diagnosis, but by that time most of the leader's men had gotten jobs elsewhere.

After he completes a week at the Circle, Indianapolis, Dec. 2, Osborne will come into N. Y. for a more thorough physical examination and this checkup will decide his immediate future. If the rest isn't necessary he will resume work immediately. All of his men except five or six key musicians will have to be replaced.

Herbie Fields, clarinetist, who recently got out of the Army, has been talking to Osborne in Cleveland the past week re Fields taking over the Osborne outfit. But by the time Fields got to the leader the newer development had arisen.

FBI NABS ABE LYMAN PIANIST ON DRAFT RAP

Newark, Nov. 23.

Charged with being a draft dodger, Walter Rushing, pianist in Abe Lyman's band, was picked up by FBI agents here Thursday (18) in Frank Dailey's Terrace Room, where band was completing the last night of an extended engagement. Rushing was held under $2,000 bond for removal to New York.

Pianist, whose real name is Melvine Walter Weschler, is accused by the FBI of not registering for the draft, an allegation which Rushing (or Weschler) denies. According to the 22-year-old keyboarder, he registered in Washington last year. FBI claims, however, that a check of the D. C. records doesn't bear out his story.

TWO NEW SHAPIRO ---

I WISH THAT I COULD HIDE INSIDE THIS LETTER

A Great Novelty Song

Our present No.1 Song

FOR THE FIRST TIME

by Chas. Tobias and David Kapp

I Wish That I Could Hide Inside This Letter

Words by CHARLIE TOBIAS A.S.C.A.P. — Music by NAT SIMON A.S.C.A.P.

My heart's in this let - ter I'm send - ing___ The same as the o - thers I write I close it and then_ start pre - tend - ing_ The same as I do___ ev - 'ry night:

Chorus

I WISH THAT I COULD HIDE IN - SIDE THIS LET - TER And seal me up and send me out to you What a sur-prise in store They'd bring me to your door I'd pop right out and kiss you like you've ne-ver been kissed be-fore We'd be so hap - py we would cry to - geth - er_ And then we'd love the way we used to do I WISH THAT I COULD HIDE IN-SIDE THIS LET - TER_ And seal me up and send me out to you. I you.___

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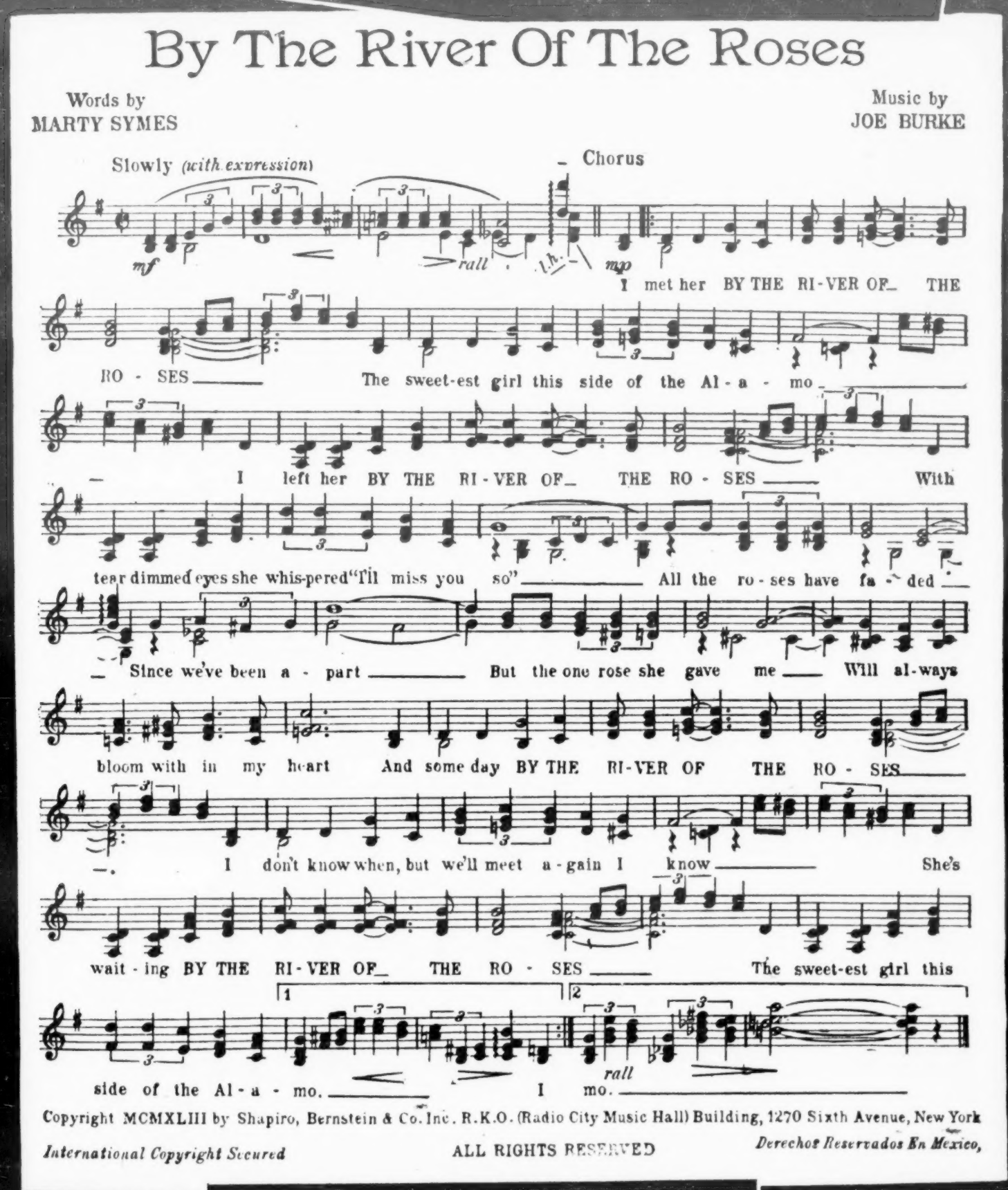
BY THE RIVER OF THE ROSES

A Great Romantic Ballad



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FOR THE FIRST TIME

by Chas. Tobias and David Kapp

Absolutely guaranteed a No.1 Song of the coming season

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n Av., Radio City, New York

JONIE TAPS
Manager

Inside Stuff—Music

Here's one from last week's 'Voice of the People' in the Detroit Free Press:

'To the Editor: I appeal to you to use your journalistic influence in an effort to salvage the reputation of the civilian American male throughout the world. The No. 1 song of the nation is of a gent singing that he is going to get himself a paper doll so the other red-blooded jitterbugs won't steal her away from him. Imagine what a story like that will make for the Goebbels fellow to tell his vigorous fellow Germans. For Heaven's sake do something!

A Man.'

Dave Rubinoff and insurance company that held a policy on his $100,000 Stradivarius are at loggerheads currently over the amount the violinist should receive for the fiddle, which was broken recently during a concert at Columbus, O. Insurance outfit has offered Rubinoff $15,000 in settlement, claiming depreciation and the possibility that the fiddle can be repaired makes that a fair price. Rubinoff seeks $25,000.

Fiddle was broken when it tumbled out of its case before the violinist went to work at an Army air base near Columbus.

ASCAP presented Capt. A. Magnusdal, of the S. S. Liberty Ship Victor Herbert, with two table model phonographs and two albums of Victor's music recently. Ship was launched in Panama City, Fla., Aug. 27, the composer's birthday.

Decca's E. T. Contracts Add Clause For Re-Recording of Hit Songs

Decca's transcription contracts with bands it also controls for pop recordings on its own Decca labels uniquely allow for the possibility of an unexpected hit song. Orchestras that transcribe for World Broadcasting, Decca transcription affiliate, give Decca the option of re-recording any transcribed tune and releasing it as a pop record if it has not already been made for the latter series. If it is ever done, of course, the leader and musicians are paid the regular scale for recording on top of what they drew for transcribing the tune.

World has done considerable transcription recording since settling with the American Federation of Musicians, in N. Y., Chicago and California. It has used a great many bands, both those attached to Decca disc contracts and those with other companies. 'Hit song' clause puts Decca in the position of being able to immediately release as a pop disc any tunes transcribed that may become overnight clicks. Of course, the clause can only work with the bands contracted to Decca and possibly others without any pop disc affiliation. It can't apply if the band that happened to transcribe an unexpected hit is under contract to Columbia or Victor for recordings.

T. Dorsey Cans 2 Sidemen, Charging Insubordination

Tommy Dorsey fired his drummer and a trumpeter for 'insubordination' last week, on the advice of N. Y. local 802 of the American Federation of Musicians. Dorsey was ill and not present during a rehearsal of the band and he claims Maurice Purtill, drummer, and Bob Price, trumpeter, walked out of the rehearsal before it was completed. Irving Cutler replaced Purtill and a spare trumpeter Dorsey was carrying is in Price's place.

Dorsey was off the stand at the Penn Thursday, Friday and part of Saturday due to a bad back brought on, according to his doctor, by being on his feet too much.

Le Baron's Draft Rap

Los Angeles, Nov. 23.

Eddie LeBaron, band leader and operator of the Trocadero nitery, was arrested under his real name, Edward Albacini Gastine, on a charge of failure to report for induction in the Army. Maestro blamed his dual handle for the mixup.

Hearing for extradition to New York was set for Nov. 30, with LeBaron released under $2,500 bail.

Dixieland Band Revival In K. Dunham Revue

The Original Dixieland Jazz Band tag has been revived once more and is spotted in the S. Hurok production of Katherine Dunham's 'Tropical Review' at the Forrest, N. Y. The band opened Friday night (19) as a stage specialty.

Only original members of the outfit present are Tony Spargo, drummer, and trombonist Eddie Edwards, but negotiations are reported underway to bring Larry Shields, clarinetist with the former Reisenweber 'wrecking crew,' back into the fold. Spargo controls use of the 'Original Dixieland' name.

Tucker Back to Strand

Tommy Tucker's orchestra, which recently completed its second straight booking at the Roxy theatre, N. Y., is going back to the Strand. Tucker signed a contract for that house last week for a date not later than next August.

Tucker's is the second of the group of bands that broke away from the Strand to go elsewhere, only to return. Charlie Barnet went to the Capitol earlier this year, after a prolonged dispute, and is due to go back into the Strand for the coming holidays.

Lyman Waxing

Abe Lyman's orchestra will also record for Eli Oberstein's Classic Record Co. Band cuts four sides in N. Y. Friday (26) on a one-time contract similar to the arrangement by which Oberstein recorded Jan Garber last week.

Lyman was formerly connected with Bluebird (RCA-Victor). He is now at the Essex House, N. Y., where he opened Friday (19).

Vaughn Monroe, With Virtually Same Band, Back to Work Dec. 8

Vaughn Monroe is recovering the majority of his musicians, who had scattered to other bands, and the reorganized outfit goes back to work Dec. 8 and 9 on New England one-nighters. Monroe then picks up a string of theatre dates running into February, which had been cancelled when the band was broken up in preparation for the leader's entry into service. He drew a 4-F in N. Y. two weeks ago.

Monroe is currently on vacation, visiting his family, but will return in time to get the rebuilt band into shape by Dec. 6. Following the one-nighters he plays the Metropolitan, Providence, Dec. 10-12, then plays theatres in Worcester, Hartford, Waterbury, Newark, Boston, Philadelphia, Pittsburgh, Cleveland.

Decca's Schwartz Album

Decca's Jack Kapp and composer Arthur Schwartz have been discussing a special album of the latter's songs, production and pop.

Schwartz, now a Warner Bros. producer, is staying east until mid-December when Jack L. Warner may come to N. Y. following the latter's Hot Springs (Ark.) vacation.

AFM Will Strike

Continued from page 49

Meyers declared, will increase the cost of records, curtail the market and throw artists out of work. This will happen when the OPA price ceiling is lifted, he added. What is more important is that the fund is a union device to avoid Government taxation. The union will get this tax free payment, hand it over to musicians, thereby violating the Government's effort to curb inflation. He denied that any unemployment relief plans discussed by Padway established a precedent. But should this principle be forced upon RCA and NBC, other employes and unions will demand similar contracts. As a matter of fact one union (unnamed) has already notified NBC that if it yields to Petrillo it will demand the same type of contract.

Meyers then offered estimates of payments the radio and film industries would have to make should they be forced to pay a percentage of their gross to unions. Radio's gross time sales last year were approximately $250,000,000, and the film companies grossed more than $1,000,000,000. On the basis of 3% this would result in payments of $7,500,000 and $30,000,000, respectively. The AFM's demand is unprecedented, uncustomary and unacceptable,' concluded Meyers.

Padway in his summation-rebuttal stated that there is no U. S. law compelling a man to stay on his job, and until we adopt a system of compulsory labor, such as exists in England, a person is free to quit when he pleases. As for the payment principle, it is not new. He cited a score of industries throughout the country that 'have plans to take care of a man who is hurt (displaced) by a machine,' which is what he called the direct-payment plan. As for WLB action, Padway stated that under the Smith-Connally Act the board is free to impose any condition in settling a labor dispute that it finds fair, equitable and reasonable. And Padway lost no opportunity to call the direct payment principle 'fair, equitable and reasonable.'

Briefs will be filed by the disputants within the next three weeks, but the WLB expects to take from five to eight weeks to wade through the briefs and mass of testimony submitted during the hearings.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Nov. 15-21 from 5 p.m. to 1 a.m., is divided into two sections. The first section represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list), and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

As detailed, the first 25 in alphabetical order is a trade move to curb artificial stimulation of plugs via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
Besame Mucho	Melodylane
Do You Know	Reis
Don't Believe Everything Dream—†'Around World'	Robbins
For First Time	Shapiro
How Sweet You Are—†'Thank Lucky Stars'	Remick
If You Please—†'Dixie'	Famous
I've Had This Feeling Before—†'Show Business'	Santly
Little Did I Know	Lincoln
My Heart Tells Me—†'Rosie O'Grady'	BVC
My Ideal	Paramount
My Shining Hour—†'Sky's the Limit'	Morris
No Love No Nothin'—†'Gang's All Here'	Triangle
Oh, What a Beautiful Morning—*'Oklahoma'	Crawford
Paper Doll	Marks
People Will Say We're In Love—*'Oklahoma'	Crawford
Put Your Arms Around Me—†'Coney Island'	Broadway
Say a Prayer for Boys Over There—†'Hers to Hold'	Southern
Shoo Shoo Baby—†'Three Cheers For Boys'	Leeds
Speak Low—*'One Touch of Venus'	Chappell
Star Eyes—†'I Dood It'	Feist
Stormy Weather—†'Stormy Weather'	Mills
Surrey With Fringe on Top—*'Oklahoma'	Crawford
They're Either Too Young Too Old—†'Lucky Stars'	Witmark
When They Ask About You	Berlin

MOST PLAYED AFTER FIRST 24

Candlelight and Wine—†'Around the World'	Miller
My First Love	Dorsey
Thank Your Lucky Stars—†'Thank Lucky Stars'	Remick
Home	Am. Academy
In a Friendly Little Harbor	Campbell
Sunday, Monday or Always—†'Dixie'	Mayfair
The Dreamer—†'Thank Lucky Stars'	Harms
Blue Rain	Melrose
Close to You	Barton
Have I Stayed Away Too Long?	Famous
Pistol Packin' Mama	Morris
This Side of Heaven	Yankee
Victory Polka	Chappell
White Christmas—†'Holiday Inn'	Berlin
Do Nothing Till You Hear From Me	Robbins
Don't Sweetheart Me	Advance
I Couldn't Sleep Last Night—†'Higher and Higher'	Harms
I Dug a Ditch—†'Thousands Cheer'	Feist
Paducah—†'Gang's All Here'	Triangle
Take It Easy—†'2 Sisters and a Sailor'	Santly
You Better Give Me Lots of Lovin'	Crawford
By the River of Roses	Shapiro
I Still Care	Allied
Is My Baby Blue Tonight	Broadway
In My Arms	Saunders
Oklahoma—*'Oklahoma'	Crawford
Things That Mean So Much	BMI
What Do You Do In the Infantry	Saunders
Can't You Do a Friend a Favor—†'Conn. Yankee'	Harms
Someone to Love	Block
Time on My Hands	Miller

† *Filmusical.* * *Legit musical.*

Another Big Hit On The Way!

FROM Kay Kyser's BEST PICTURE "Around The World"

RKO RADIO PICTURES

CANDLELIGHT and WINE

Lyrics by **HAROLD ADAMSON** *Music by* **JIMMY McHUGH**

MILLER MUSIC CORPORATION

New Location After November 27th
1619 Broadway, New York

LON MOONEY
General Professional Manager

Larry Hart's Death in N. Y. At 47 Ends G&S Partnership With Rodgers

Death Monday night (22) of Lorenz (Larry) Hart at Doctor's hospital in New York, following a two-day illness from pneumonia, puts an end to 'The American Gilbert & Sullivan,' as Rodgers and Hart had been affectionately known in show business. The lyricist, whose expert and literate wordage, so perfectly wedded to Richard Rodgers' melodies, had long since set a new high standard in the music business and for the world at large, was 47.

It got so, with their succession of smash musicomedy hits, that a Rodgers & Hart score was boxoffice insurance. Their names on the program credits are matched only by a few show composers, such as Berlin, Porter, Coward, Kern, Hammerstein and Romberg.

Anything by Larry Hart and Dick Rodgers was immediately stamped with the trademark of quality.

A collaboration which started in their undergraduate days at Columbia University some 25 years ago has resulted in a cavalcade of musical comedy successes. Only last week their 1927 musical, 'A Connecticut Yankee,' which had first introduced William Gaxton to Broadway musicomedy stardom, was revived by Rodgers as his maiden solo production effort, although they have been 'in' on other of their shows in the past. Refurbished and modernized by the facile team, with librettist Herbert Fields, it now has Dick Foran in the lead role.

Last two years Rodgers and Hart split up when the former partnered with librettist Oscar Hammerstein, 2d, in authoring the current smash, 'Oklahoma.' Hart, whose lust for life was well-known to his intimates, was more nomadic and liked to knock around the world, or what was left of it in these wartimes, whereas the family man, Rodgers, preferred staying in New York. Even when both had Hollywood writing assignments they preferred working on them in the east.

Met at Columbia U

Hart, doing post-graduate work at Columbia, had been translating German plays for the Shuberts when he met the 16-year-old Dick Rodgers. Hart was 23 at the time. They fashioned the Varsity show and from that stemmed 'Garrick Gaieties,' 'Dearest Enemy,' 'The Girl Friend,' 'Present Arms,' 'On Your Toes,' 'Babes in Arms,' 'I'd Rather Be Right,' 'I Married an Angel,' 'Boys from Syracuse,' 'Pal Joey,' 'Spring Is Here,' 'Peggy-Ann,' 'Heads Up,' 'Evergreen,' 'Jumbo,' et al. The song hit excerpts from these and other scores, stage and screen, ran into the high numbers.

Rodgers and Hart's expertness as songwriting artisans was w.k. in the music business. They did their stuff from a business viewpoint, with no chi-chi about the 'muse' or 'inspiration.' They kept regular songwriting hours, although there are legends in plenty how song titles came to them, such as that near-taxi crash in Paris, in 1926, when one of the girls in the cab exclaimed, 'Oh, my heart stood still.'

The benevolent influence of the late Lew (Weber &) Fields in the fledgling songwriters' formative years is worthy of recording. Fields, father of Herbert and Dorothy, themselves now seasoned book and lyric writers, produced some of Rodgers & Hart's first shows (book by Herbert).

Hart, unmarried, leaves Teddy Hart, his brother, now featured in 'One Touch of Venus,' as the lone survivor.

If You're Important to The Music Business
TUNE-DEX
Is Important to You!

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Freelance Arrangers, MPPA Head Says, Not In 10% Wage Boost

Members of the Music Publishers Protective Association were informed Monday (22) in a circular letter from Walter Douglas, board chairman, that the move by freelance arrangers to increase their prices by 10% is not justified by the recent War Labor Board order. All that the order permitted, wrote Douglas, was a 10% increase of the minimum union scale prevailing as a rule among arrangers directly employed by music publishers.

Outside arrangers, particularly those who make stocks, receive prices that are above the minimum scale. Some of these, according to information received by Douglas, automatically tilted their fees by 10% on learning of the WLB's action. The increase allowed in the contract existing between Local 802 of the musicians union and publishers with regard to arrangers, stated Douglas' letter does not in itself give a freelance the right to demand an increase in his prices.

O'CONNOR AGAIN PREXY OF PLUGGERS' UNION

John C. O'Connor was re-elected Monday (22) president of the music publishers' contactmen's union. He ran without opposition. The other officers named by secret ballot, the first time the device was used by the union, were Rocco Vocco, v.p., and Irving Tanz, treasurer.

Of the 12 elected to the executive council, Harry Bernie, Micky Garlock, Lon Mooney, Sam Smith and Jack Ostfield are newcomers. Those re-elected to the council were Dave Dreyer, Mack Goldman, Jack Johnstone, Sidney Kornheiser, Harry Link, George Marlo and Eddie Wolpin.

Maria Gambarelli Will Solo With Det. Symph

Detroit, Nov. 23.

This city will witness an innovation in symphonic programs Saturday (27), when Maria Gambarelli appears as premiere danseuse soloist with the Detroit Symphony Orchestra at Masonic Temple Auditorium. A switch on the usual procedure of orchestras accompanying ballet performances, the ballet solo routine is cued to the growing popularity of the modern terpsing which has branched out into legit, vaude, etc.

Miss Gambarelli will do six numbers. Karl Krueger will conduct the orchestra.

Drop Suits Vs. ASCAP

Suit for a declaratory judgment brought by Denton & Haskins, Gem Music Co., and George Whiting against ASCAP was withdrawn last week, after the plaintiffs had asked for an appeal from N. Y. supreme court.

In an adjoining part of the suit, in which the plaintiffs asked for an accounting from ASCAP, Whiting, a writer-member of the society, withdrew his charges. Denton & Haskins and Gem, both publisher-members, are continuing latter suit.

$5 'OKLAHOMA' ALBUM

Decca is issuing an album of 'Oklahoma,' with the leads in the legiter.

Alfred Drake, Joan Roberts, Howard De Sylva, Celeste Holm and Lee Dixon doing the tunes in a 12-side album that will retail at $5.

Orch is conducted by Jay S. Blackton, pit conductor of the show.

Gen. Patton's Song

Robbins publishing 'God of Battles.' Peter De Rose set to music poem by Lieut. Gen. George S. Patton, Jr.

15 Best Song Sellers

(Week Ending Nov. 20)

Paper Doll	Marks
Pistol Packin' Mama	Mayfair
White Christmas	Berlin
Either Too Young	Witmark
Be Home for Xmas	Melrose
People Will Say	Crawford
Victory Polka	Chappell
Beautiful Morning	Crawford
Sun., Mon. or Always	Mayfair
Say a Prayer	Southern
Put Your Arms, Honey	B'way
Heard You Cried	CP
How Sweet You Are	Remick
Heart Tells Me	BVC
For First Time	Shapiro

Dimitri Tiomkin assigned to score 'The Imposter' at Universal.

MPPA Report Highlights Benefits From Suppression of Bootleg Songsheets

The benefits accruing to the music industry from the suppression of the songsheet racket was made a highlight of the annual report of the Music Publishers Protective Association which was read to the membership at a general meeting last week. The report pointed out that three publishers of legal songsheets are now paying to music publishing firms $500,000 a year for the rights to lyrics, the amount representing an increase of $200,000 obtained for such uses in 1942.

The report also revealed that the International Circulation Co. currently has 9,000 music racks on store location in areas where there are no established music dealers, and that this medium of distribution has accounted for the sale of 2,402,000 copies of popular music. The net turnover of hits on these racks runs around 90% and the average net sale, 75%. The first order for the

(Continued on page 63)

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JIMMIE CAIRNS EDDIE JANIS IRVING TANZ ELMORE WHITE

Boys Will Be Girls (with Spangles) In Freudian Diet at N. Y. Howdy Club

By OCTAVUS ROY COHEN

Oh! my dear, you must! You positively must see the revue at the Howdy Club. It is just too, too divine.

The Howdy Club is right in the heart of Greenwich Village, New York. And it's so different. I do believe, really, that there's nothing like it this side of Freud.

The show is the cutest thing. And so naughty. Really, it makes you think of a dramatization of 'A Night in a Moorish Harem' with reverse English. The boys are lovely. They fairly twinkle. Just devilish, my dear.

There's the dearest man who dances on his toes. But truly. Simply adorable. He has dimples—and the longest eyelashes, with spangles on them. Spangles scattered through his hair, too, and spangles perched here and there on his makeup. You really never saw anything like it. I'm sure you never did...that is, unless you've been holding out.

Then there are a couple of fluttery gentlemen who sing. Their lyrics! Oh my goodness! All about what you might call eccentricities. But cute. You feel wonderful listening to them. Just like being a bad sailor on a small boat during a storm at sea.

And the comedy! So subtle. So sullied. And done with the most ecstatic leers.

There's a lady singer, too. She has a boyish hair-do and a boyish figure. Just to make things different, you know. Watching the show is like doing a crossword puzzle in a language you don't understand.

But that isn't all. They have the most rapturous chorus boys. Entrancing, really. And, believe it or not, they also have nine female chorus girls. Girls! Isn't it amazing? It makes one wonder what they'll think of next.

There's a six-piece orchestra, which works very hard and plays very loud. But the main feature is the service. There are waiters, of course, but then as an extra added attraction, some of the lovely gentlemen from the cast will actually take your orders. With their makeup still on, too. It's terribly exciting.

Yes, the service is quite something to remember. They're so considerate. They're always right there to take your drink away before you finish it. And they're wonderfully solicitous about selling you things: fresh drinks and flowers and everything. Of course you don't get pushed around. That would be just too, too inexpressively vulgar. It's a sort of solicitude. The maternal instinct, as it were.

And some of the ladies of the chorus are quite congenial. They have friends in the audience. Old friends. Some of them hours old. So you don't really have to drink alone if you don't want to. Naturally, they don't intrude on your privacy when it comes to paying the check. They let you do that all by yourself like the great big boy you are.

Yes, dearie. You really must see the Howdy Club. It's amazing.

And the air in the street outside is so fresh and clean.

Folies Bergere, N. Y.

Duncan Sisters, Chaz Chase, Diamond Bros. (3), Wally Boag, Rosita & Deno, The Showmen (3), Dynamite Jefferson, Frances Henderson, Line, Marty Martin Orch, Chavez Orch; $3.50 minimum.

The Duncan Sisters, following Sally Rand into this continental-styled theatre-cafe as the headline act, are a solid click. That's something of a surprise in view of their long absence from the stage. The presumption that they might be dated turns out to be a completely untenable theory. The Duncans haven't changed in all their years in show business. It's the same style of delivery with Topsy (Rosetta) in cork and Eva (Vivian) whiteface, the same business, about the same type material and some of the same old songs. They're still as good as they ever were—which means plenty—and a ready hit with virtually all audiences.

Long a standard big-time vaude act, the sisters are a natural on a nightclub floor. Perhaps their most important stock in trade is a rep of old tunes, nostalgic in the sense that they tie in with another era in the lives of the sisters as with others. They stay all too briefly with such numbers as 'Remember,' 'Wanna Go Where You Go,' 'Side by Side,' though they could milk applause endlessly with this routine alone.

It's an expert, showmanly turn in many respects. Just when the sisters appear to have reached a climax they always succeed in coming through with another bit which tops everything that went before.

Starting out as what first appears to be a rather pointless, conventional, comedy-singing sister act, Topsy (Rosetta) starts the belly laughs rolling within about two minutes by wandering among the tables, planting herself in sundry male laps and bestowing kisses generously upon shrieking guests.

Later Rosetta very energetically sings 'Figaro,' in a satirical Toreador number with sister Vivian. This bit of buffoonery is followed with more hilarious audience participation where Vivian distributes roses and Rosetta hands out hundles of vegetables such as lettuce, celery, cabbage, scallions, eggplant, etc. Ready to bow off with 'Put Your Arms Around Me,' after around 20 minutes, the Duncans were repeatedly recalled. They wound up after about 35 minutes at show caught Wednesday (17), this including their smashing cowboy takeoff, 'Take Me Back to My Fla-a-at in Manhattan,' which leads into the finale.

The new 'Folies' revue, with plenty of lookers in the line, is further strengthened with riotous tramp comedian, Chaz Chase. As usual, Chase is a panic with his business of casually munching and swallowing lit matches, cigarets, a gardenia and articles of wearing apparel such as his boiled shirt front. He also swallows a tiny mouth organ which he brings back from the depths of his capacious throat to play a few bars before allowing it to disappear again into his voluminous pouch. He winds up a terrific turn with a very funny strip tease, climaxed with a dance in pink bloomers.

Chase is hard to follow, and Rosita and Deno, conventional Latin-American acro-ballroom terpers, fare but moderately in the next spot. Diamond Bros., normally a boff vaude turn, did not score very heavily at show caught despite some raw material such as gags about bras and 'keep 'em flying.' They're perhaps better suited for vaude dates than niteries, though, if cutting some of the corny material, prattfalls and

(Continued on page 56)

Saranac Lake

Saranac Lake, N. Y., Nov. 23.

John (Legit) Eaton, who recently mastered a rib operation, is now expecting an up and around okay from his medico.

A party was held at Downing and Canes hostelry to celebrate the natal day of Ben Schaffer. Ben refuses to tell how much over 60 he is.

John Louden skedded for an operation and doing bed routine at 65 River street.

Lillian Mansfield, who made the gra'e here, now doing nicely back home in Brooklyn, N. Y.

Paul Kerenski, former theatre manager from Macon, Georgia, here for a general checkup and o.o. He may winter in the colony.

Jane Comerford, formerly with the old Harlem Opera House, is flashing good reports.

Lion's Club planning a minstrel; show profits will go towards benefiting members of the colony.

Write to those who are ill.

AGVA Probes Beef on Mass. Circus Payoff; Agent Claims 'Kicking Around'

Charges by Agent James Picchiani that he was given a 'kicking around' by the Pittsfield, Mass., police when, under a pre-arranged agreement, he sought to attach the night's receipts of an indoor circus to protect the act's salaries, will be investigated by Matt Shelvey, national administrator of the American Guild of Variety Artists. If the charges are substantiated, AGVA may take the case either to Mass. Governor Saltonstall or the Mass. State Dept. of Labor for action.

Circus, promoted by Joe Daly and booked into the Pittsfield armory for six-day engagement starting Monday (15) as a benefit for the National Guard, had a payroll nut of $2,100. Shelvey said the setup didn't look right to him, so he asked the promoter to put up a bond in advance covering the week's salaries. Daly was only able to put up $800 in advance, but agreed to a day-to-day additional bond from the night's receipts. By Wednesday (17) AGVA had an additional $400 as protection coin, but when Picchiani, agent for the acts and representing AGVA on the coin collection, showed up at the boxoffice Thursday night (18), he claims the cops gave him a pushing around and that there was no dice on the pay guarantee.

AGVA in turn ordered the acts back to N. Y. and said it would pay off on the $1,200 collected. But the performers said they'd take their chances on the last couple of days and signed an AGVA waiver relieving the vaude and nitery union of responsibility if Daly reneged on salaries.

Russ Morgan Pacified

Cleveland, Nov. 23.

Russ Morgan, Ella Mae Morse and front office of the RKO Palace had a slight row over billing rights last week, but it was settled amicably.

Bandmaster was irked at first when he saw that name of jukebox 'Cow Cow Boogie' singer was spelled as large as his monicker, and over it, on the deluxer's marquee.

After first performance he yipped that his MCA contract called for top billing on the RKO wheel, and wanted something done about it. Management explained it would cost a pretty penny to change all the lobby posters, marquee mazdas and newspaper ads. Explanation that Miss Morse also needed plenty of boosting also helped to pacify Morgan.

Xavier Cugat's rhumbaists leave Hollywood Dec. 10 for annual winter stand at Waldorf-Astoria in New York.

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Show Biz Groups Enlisted in Fight By Cafe Owners vs. New 30% Tax

The Cafe Owners Guild, through its attorney, Noah L. Braunstein, has approached various show biz organizations for financial and moral assistance in their fight against the proposed 30% tax. The Guild proposes to set up a lobbying mechanism to fight the bill and is seeking funds to defray expenses.

Organizations approached so far are the Artists Representatives Assn., Music Corp. of America, William Morris Agency, General Amuse. Corp., Frederick Bros., various employee unions involved in nitery operations and purveyors of food and liquor who service the niteries.

The Guild contends that passage of the 30% levy will cut down nitery revenues and force many operators out of business or result in trimming of talent and other budgets.

Reaction so far from the agencies and the agents represented by the ARA has been lukewarm. They feel that their stake in the situation is not great enough to warrant any sizable financial aid and intend to back the Guild morally via petitions and by appearing before the legislative committees.

The Guild is currently petitioning public support.

Fight by Guild has been given backing by the talent unions.

'ICECAPADES' NEARLY CAPACITY 69G IN PITT

Pittsburgh, Nov. 23.

'Icecapades' went to virtual capacity again in second week of its three-week engagement at Gardens, getting better than $69,000 in eight performances. In nine shows the previous stanza, it did around $76,000. In addition, rink revue played a Sunday War Bond matinee sponsored by station KDKA and drew $735,535 in sales.

Run winds up Thanksgiving night (25) and with remainder of its stay at local arena practically a sellout, 'Icecapades' can't miss leaving town with a total gross of better than $215,000, biggest take ever for an attraction of this kind locally, and about 45% better than biz for same show last season.

'Icecapades' will have to get along without Trixie, femme juggling star of the show, when it plays its two Canadian dates in Toronto and Montreal. Management doesn't want to take any chances on getting her back across the border inasmuch as she isn't a citizen.

Gal is Viennese, and since Austria was anschlussed, has carried the status of an enemy alien.

New Henie Icer Due At Mad. Sq. Garden Jan. 18

Arthur M. Wirtz is bringing the Sonja Henie touring ice show, 'Hollywood Ice Revue,' into Madison Square Garden, N. Y., on Jan. 18, marking the third successive year that Miss Henie will be playing in opposition to the nearby 'Stars on Ice,' at the Center theare, of which she and Wirtz are co-producers.

'Stars' (second edition) is now in its third year and still playing to top coin. 'Hollywood Ice Revue' engagement winds up at the Garden Feb. 4.

The Henie show opened Thursday (18) at the Coliseum, Minneapolis, and moves to the Olympia, Detroit, Dec. 2, where it remains until Dec. 19. Before playing N. Y. it goes into the Wirtz-owned Chicago Stadium from Dec. 24 to Jan. 15.

Dies of Cafe Fight Injuries

St. Louis, Nov. 23.

Hugh Nesbitt, prez of the Nesbitt Fruit Products, Inc., Los Angeles, died last week in the lobby of Hotel Jefferson following injuries received in a fight in the Club Continental, nitery in the hotel, with Bernard J. Oonk, a Granite City, Ill., tavern operator. Both men were attending the annual convention of the American Bottlers of Carbonated Beverages in the hotel.

Nesbitt, known as a sportsman, was the owner of Staretor, which finished second to Whirlaway in the 1941 Kentucky Derby and won the Hollywood Derby the same year. His home was in Beverly Hills.

The Condos Brothers go into the Roxy, N. Y., on the same bill as Martha Raye in March.

Harry Howard Unit On Interstate Time

San Antonio, Nov. 23.

As a Thanksgiving week offering, Interstate Theatres is offering a special stage show opening here Thursday (25) at the Majestic.

Harry Howard's 'Hollywood Pin-Up Girls' is the show and includes besides 24 showgirls, Arren and Broderick, Ben Beri, Amazing Mr. Ballantine, Al Gordon and his dogs, Larry Stuart and Bob and Beverly.

Agents Doubling As Performers Okayed For Duration By AGVA

Philadelphia, Nov. 23.

The American Guild of Variety Artists will shortly rescind its ban against booking agents doubling as entertainers and m.c.s because of the manpower shortage.

Richard C. Mayo, executive secretary of the Philly AGVA local, said that the ban will be revoked for the duration at the next meeting of the executive board. Mayo said that in the past few weeks the union has received letters from clubs, organizations and niteries asking that some ten-percenters be given permission to make appearances with their troupes because of the difficulty in getting enough talent.

Mayo said that agents doubling as entertainers will be given temporary memberships in AGVA to last until the manpower shortage is alleviated—probably for the duration.

'CURTAIN TIME' CAST COMPLETED BY SMALL

Paul Small has completed the cast for his newest vaude-revue, 'Curtain Time.' Added to Connee Boswell and Chico Marx, whose signing were previously reported, are the Three Swifts, Diosa Costello, Buck and Bubbles, and the Di Gitanos. Both of latter acts were in the Small-Fred Finklehoffe 'Laugh Time,' which closed Saturday night (20) at the Ambassador, N. Y.

Small and Emmett Callahan, his assistant, leave for Fresno, Cal., Dec. 2. The show has a one-night break-in there Dec. 25 before opening at the Curran, San Francisco, Dec. 27.

Not definite yet whether show will be brought east or go on tour after its run at the Curran.

AFM'S ST. LOO ROW

Hotel Chase Musicians In Dispute on Wage Demands

St. Louis, Nov. 23.

A row between Harold Koplar, manager of the swank Chase club, and execs of AFM, Local 2, over a wage increase demand for seven tooters and a pianist, delayed musical entertainment for three hours in the Hotel Chase Friday (19). Music was only resumed after representatives of the hotel, Local 2, War Labor Board, and a Federal conciliator, began huddles to iron out the differences.

Eddie Howard's band, which began an engagement in the nitery, also remained mute during the three-hour period although the band was not involved in the row. Early last week the union demanded a hike from $1.90 to $2.10 per hour for six tooters who perform in the Zodiac room atop the hotel and for the ivory tickler who plays in the Steeplechase room.

'Funzafire' Troupe In Chi Nitery Switch

Chicago, Nov. 23.

'Funzafire' unit, originally set to open at the Colony Club on Dec. 24, goes into Colosimo's instead on the same night for two weeks with options.

Show is expected to stay at least six weeks, and booking may open up avenue for headliners who have so far shied from playing the spot. Switch from Colony Club was made because the physical setup there is more suited to 'Funzafire' needs.

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G. T. Lamason in the Louisville Times, Nov. 13.

Representative
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150G Netted For 'Night of Stars'

Tenth annual 'Night of Stars' benefit for Jewish refugees and the Palestine Fund, held last Tuesday night (16) at Madison Square Garden, N. Y., netted approximately $150,000, with the ticket sale bringing in $100,000 and the remainder revenue from the program. Crowd of 20,000 jampacked the Garden for the event, which brought out many of the top stars of stage, screen and radio.

With Ed Sullivan, Kate Smith, Bert Lytell and Jay C. Flippen alternating as emcees, the show was one of the best staged in the 10-year series with Bob Weitman and his aides on arrangements rating a nod for a click. An indication of the smooth manner in which it was run off, the program, starting at 8:30, had been set to break at 1:11 a.m. The finale chorus bowed off at 1:10.

It remained for a commentator, rather than a performer, to spark the program with perhaps its top moments. Quentin Reynolds, spotted with several other radio spielers in a round-table broadcast of war-themed topics, treated the 20,000 spectators to some unforgettable moments in paying a stirring tribute to the performers who have gone overseas to entertain for the homesick kids in uniform. *Rose.*

Hi, Lo, Jack & Dame Drop 2 P.A.s Due To Snag on Allen Airer

Booked for vaude dates in Kansas City and San Francisco during the next two weeks, Hi, Lo, Jack and Dame were forced to cancel last week because of a last-minute switch in plans for the Fred Allen radio program, to which they'll return as regulars.

Because the Allen show, which bows in Dec. 12, was skedded to originate on the Coast, the quartet, currently at the Palace, Cleveland, accepted the K. C. and Frisco dates while en route to Hollywood. Allen, however, decided last week to do the program in N. Y.

Jane Pickens Returns To Frisco's Drake Hotel

San Francisco, Nov. 23.

Jane Pickens returned to the Persian Room of the Sir Francis Drake hotel for second seasonal engagement last week.

Don Joy's orch completes the show.

Jack Holland now doing publicity and advertising for Mills Music, formerly with Research Institute of America.

Wirtz in Middle If N.Y. State Solons Deny 'Stars' Chorus Control to AGVA

Should the Professional Ice Skaters Guild of America win its fight before the N. Y. State Dept. of Labor to represent the chorus of 'Stars On Ice,' at the Center, N. Y., as bargaining agent, Arthur M. Wirtz, co-producer with Sonja Henie of the icer, will probably be placed in the middle of a ticklish situation through no fault of his own.

The American Guild of Variety Artists, which refuses to recognize the newly-organized PISGA and claims that a majority of the 'Stars' chorus favors affiliation with AGVA, stands ready to invoke a clause contained in the AGVA charter whereby the AFL would step in and prevent its member performers from identifying themselves with any attraction not strictly under AFL jurisdiction. Because of pacts contracted with AGVA, the Wirtz enterprises come within such AFL jurisdiction.

Resolution adopted on chorus jurisdiction by the Associated Actors & Artistes of America in 1938, applicable to AGVA's charter, reads: 'If, and when any encroachment upon the jurisdiction of the Four A's is attempted by an organization, the American Guild of Variety Artists shall stand shoulder to shoulder with all other Four A's organizations and shall do everything in its power to protect the legitimate interests of the Four A's.'

Full week of hearings before an examiner of the State Dept. of Labor to determine whether or not AGVA or PISGA shall have the right to represent the 'Stars' chorus was concluded Wednesday (17) in N. Y., with the evidence to be submitted next Monday (6) to the entire labor board, when lawyers also representing both PISGA and AGVA will present final arguments.

A decision will probably be forthcoming the following week. AGVA reps at the hearings charged that giving PISGA recognition as a bargaining agent would nullify the intent of the various AFL talent unions looking toward an eventual amalgamation of their memberships into one union. PISGA says the chorus favors breaking away from AGVA and forming their own setup.

Fay's, Philly, Shuts Down For 2 Pre-Xmas Weeks

Philadelphia, Nov. 23.

Because of the dearth of high-grade colored attractions, Fay's theatre will shutter for two weeks starting Dec. 10 rather than take a licking with a mediocre show in the tough pre-Xmas period. The Ink Spots will headline the show during the week of Dec. 3, with Ethel Waters as the feature Christmas Eve, when the house relights after a two-week hiatus.

The operators of the Fay's have indicated that the shutdown will be used whenever they are unable to get the 'proper' attraction. It has been found that the loss is smaller with a total shutdown than when a 'mediocre' showbill is presented.

New Famous Door, N. Y., Revises Operation On Talent Nut, Partnership

Famous Door, N. Y., which reopened at a new location on 7th avenue several weeks ago with Lionel Hampton's and John Kirby's orchestras, went through a financial and talent revision last week. Irving Alexander, one of the original owners of the old Door on 52d street and current owner of the Three Deuces, came in as a partner and Kirby's combo was replaced by Leonard Ware trio.

Financial troubles ever since the spot opened (Government agents moved in one night and collected $1,500 in back social security taxes, etc.) forced the changes. Kirby was drawing $900 weekly and his exit in favor of the Ware trio lowers the spot's nut; arrangements have been made for Kirby to move into the Riobamba, N. Y., owned by the same group, on Dec. 2. In this way the band's eight-week contract at the Door will be satisfied.

Coincident with the above changes, spot's minimum was revised downward from $2 and $3 per person weekdays and weekends to $1.50 and $2.50.

ROCCO, STANDUP NEGRO PIANIST, SET 3 WAYS

Maurice Rocco, standup pianist now at the Cafe Zanzibar, N. Y., has been signed by Paramount Pictures for a part in the Betty Hutton film, 'Incendiary Blonde.' He starts work Dec. 13 at a reported $2,500 weekly.

Following the film chore, Rocco returns to the Zanzibar for a new 35-week run and has been set for a second date at the Roxy theatre, N. Y. Before going to Hollywood he will be part of the debut broadcast of the new Philco-'Variety' 'Radio Hall of Fame' series, beginning on the Blue net Dec. 5.

Dentist's Suicide Causes Como to Cancel Pitt

Perry Como has cancelled a vaude date at the Stanley theatre, Pittsburgh, beginning this week (Friday) because he is due to make a transcription-audition for a possible new Chesterfield program, and also because dental work on him has not been completed. He is getting a batch of porcelain caps installed and the delay was caused by the suicide of his dentist last week at the time the singer was in the doc's office for a fitting. Dentist jumped out of a window.

Como has been set on a string of theatre dates, his first out of town. He has played the WB Strand, N. Y., and two dates at the Copacabana, N. Y. nitery.

Pete Higgins' Song Pact

Cleveland, Nov. 23.

Peter Higgins copped the longest term contract ever given an entertainer by the Alpine Village, downtown theatre-cafe, where he opened last Thursday (18).

Irish tenor is in for six months at $400 per week as singing emcee, filling boots vacated by spot's owner, Herman Pirchner, recently drafted.

ANDREWS SIS SLATED FOR MIDWEST VAUDE

Andrews Sisters start a vaudeville sweep of the middle west when they open at the Chicago theatre, Chicago, Jan. 14.

From there they go into the Michigan, Detroit, Jan. 21.

Other midwest dates are being set.

AGVA Pact Signed By Olympia, Miami

Differences between the American Guild of Variety Artists and the Olympia theatre, Miami, culminated last week in a contract designating the vauder as a 'closed show' house. Olympia management had refused to pact an agreement with AGVA, contending that as long as the Miami niteries were holding aloof from the vaude and nitery union it couldn't go along, because of the constant interchange of talent between the house and the nightclubs.

AGVA, however, launched a concerted drive to line up the Miami niteries and on Thursday (18) eight additional spots were pacted, bringing the total to 16. As a result, AGVA execs sat down with Par bookers in N. Y.—Olympia is a Paramount house—and worked out contract terms AGVA-tizing the Olympia. Minimum scales of $85 for principals and $50 for chorus were effected.

Castellanos' Draft Rap

Alcides Laudeline Castellanos, of the dance team of Lazara & Castellanos, was picked up by the FBI in a dragnet of draft violators which last week yielded many others, and was held in $500 bail for failing to return a questionnaire to his draft board.

Castellanos, 33, native of Cuba, told Federal agents he would comply with all the regulations. Dancer is appearing at Leon & Eddie's N. Y. nitery.

Night Club Reviews

Continued from page 54

Folies Bergere, N. Y.

nance gagging and sticking to their first-rate acro-tumbling stuff, they would likely be suitable for cafes also.

For the rest, there's Wally Boag, with his neat novelty—twisting brightly-colored balloons into various toy animals; Frances Henderson, nifty acro-tumbling hoofer who appears briefly with the line; and Dynamite Jefferson, reviewed separately under New Acts, an excellent table-and-chair juggling-hoofer.

Ensemble numbers are interestingly staged, with the pink elephant and cowboy numbers, the latter for the finale, outstanding. The Showmen, male vocal trio, fill the bill nicely in several spots.

Marty Martin and Chavez orchestras alternate for show and dance music. *Mori.*

OVERSEAS WITH U.S.O. SHOWS

GEORGE FREEMS

"Top hit of the night is executed by the famous Broadway duo—

CAPPELLA AND PATRICIA

and the audience responded enthusiastically to their grace and rhythm."—L. E. Redelings, Hollywood Citizens News.

HELD OVER 5TH WEEK

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MUSIC BOX THEATRE HOLLYWOOD

PEETA SMALL

The Canadian Nightingale

Recorded Auditions Available

Exclusive Management HERBERT LYNN 1697 Broadway, New York COlumbus 5-0330

Havana-Madrid, N. Y.

Diosa Costello, Pupi & Gwenn, Jimmie Sutton, Rolando Line (7), Maya Orch, Carlos Varela Orch; $2.50 minimum, $3.50 Saturdays and holidays.

Diosa Costello heads up the modest array of Latin-American talent here with, as per usual, okay results. The energetic singing-dancing performer burns up the floor with her tootsies and handles the Latin vocals in her peculiarly effective style. For a switch, she now brings a man in uniform on the floor to teach him conga-rhumba terp routines. It's a potent climaxer to a sock routine.

There are but three additional turns in the current lineup—Pupi & Gwen (New Acts), dancers; Jimmie Sutton (New Acts), vocalist, and Rolando, Mexican pantomimist. Ronaldo's takeoff on an American baseball player did not prove overly strong. He's still lacking in comedy.

Line of gals is okay, while the Maya and Varela orchestras provide excellent show and dance music.

Cuisine and service at this Latin spot are far better than average. *Mori.*

Panther Room, Chi

(SHERMAN HOTEL)

Chicago, Nov. 11.

Charlie Spivak Orch (18) with Irene Day, Vincent Gottschalk, Mardoni & Louise, Robert Crum, Dolly Bell, Carr Brothers (2); minimum $1.50-$2.50.

After a year's absence, Charlie Spivak has brought his swell music back to this citadel of jive, and that the crowds are swarming the place attests to his popularity. Following his engagement here he opens at the Chicago theatre on Dec. 3. Spivak and his trumpet paces a group composed mostly of brasses and saxes that give out equally well with the sweet or torrid to complete satisfaction of all. The beauteous Irene Day vocals in fine style.

Except for a brief appearance at the beginning of the show, Vincent Gottschalk, regular emcee, was absent from the show caught and Spivak introduced the acts. Show opens with a band number from 'You Know That I Know,' followed by Dolly Bell with an expert line of acrobatics including high kicks, cartwheels and aerial somersaults, rewarded with nice applause.

Mardoni and Louise follow, Mardoni getting lots of laughs with manipulation of Chinese rings, aided by a stooge from the audience, and Louise mystifying with her mental telepathy. Turn is short but interesting and registers big.

Irene Day, band's soloist, warbles 'Good Night, Good Neighbor' to good results, and the Carr Brothers click with their comedy hand-to-hand balancing and other acrobatics. Band follows with 'I Only Have Eyes for You' which features sweet trumpeting of Spivak.

Robert Crum (New Acts), young piano virtuoso, whams over a quartet of numbers done with a technique that set him for a solid hit. Karl Marx, clown, continues to cavort among the customers to their delight. *Morg.*

Blue Room, N. O.

(HOTEL ROOSEVELT)

New Orleans, Nov. 12.

Al Donahue Orch, Mata & Hari, Nelson's Marionettes, The Imaginators, Nick Lucas; minimum Saturdays and Sundays $1.50.

Al Donahue's orch leads a thoroughly satisfying show here. When caught Thursday (12) opening night, band and new show were warmly received and exceeds in value recent shows in town's swankiest nocturnal rendezvous.

Donahue's crew adds a great deal of the entertainment to the show proper and judging from packed house at inaugural show indications are that top business will be the rule during month's stay. One of the the most versatile aggregations to play here, band is equally at home in sweet or swing and clicks from start with a swing arrangement of 'Stars and Stripes Forever.' During the dance sessions band's dansapation kept the floor crowded.

Headlining the floor acts is Nick Lucas. Audience goes in a big way for his memory gems and he had to beg off. He drew bravos for several recent hits, but it was tunes like 'Tiptoeing Through the Tulips,' 'My Blue Heaven,' 'Bye-bye Blackbirds,' 'Singing in the Rain' and other old pop faves that audience liked best.

The Imaginators, a trio of kids, win a nice hand for their pantomiming with gestures to perfect timing with the aid of recordings of Bing Crosby, Mary Martin, Jack Teagarden, the Andrews Sisters and other disk favorites.

Mati & Hari contribute a satire on an old Indian fakir dance which clicks in a big way. Colorful, unique and swell costuming, holds interest throughout. The comedy touches and gestures provoke plenty of laughs.

Nelson's Marionettes provide an entertaining opener. Act takes its share of bows. Highlight is a staggering drunk that draws howls with its antics.

Penny Pieper, warbler with Donahue, has nice pipes and gets her share of the kudos. *Linz.*

Blackhawk, Chi

Chicago, Nov. 19.

Del Courtney Orch (12) with Mary Jane Dodd, Bob Reid, Jack Milton, Earl Randall, The MacArthur (2), Billy Reyes, minimum $1-$2.50.

Playing his first cafe engagement in nearly two years, Courtney is being welcomed back by capacity crowds. Band doesn't go in for any fancy instrumental tricks but sticks close to solid arrangements that bring out both the listenable and danceable qualities of the outfit. Courtney's gang has several novelties that fit well in the surroundings and tend to round out an otherwise short floor show.

They open with a 'Musical Zombie' in which six of the members play six different tunes simultaneously, all blending harmoniously. The MacArthurs, making their Chicago debut, follow with a trio of dance routines generally pleasing to the crowd. A neat ballroom number is followed by a tinkling routine to the music of 'High Jinks' and close with whirlwind steps. Make nice appearance and garner fair share of applause.

Mary Jane Dodd, band vocalist, does a 'Musical Letter' to a medley of pop tunes and warbles 'St. Louis Blues' to everyone's satisfaction and a healthy hand. Glee Club of band then does their comedy number, 'Ode to a Tree,' during which they tear prop trees from newspapers. Earl Randall, ballad singer trombonist who left the Art Kassel band to join Courtney, vocals 'Don't Believe Everything You Dream' and 'Getting Sentimental Over You' for good returns.

Billy Reyes was slow in getting started, his comedy chatter failing to get across at the show caught, but winds up with a good hand after an uphill climb. Combining talk with the juggling of balls and plates and some tap dancing didn't quite make the grade although his impressions of Garbo, Laughton and Gypsy Rose Lee, as they would juggle, got laughs.

During the dance sessions Jack Milton, saxophonist; Earl Randall and Bob Reid, Mary Jane Dodd contrib vocals with the band. *Morg.*

'Dante' 12G, Toronto

Toronto, Nov. 23.

At a $2 top, Dante scored a fine $12,000, estimated at the Royal Alexandria this week, with 1,525-seater sold out for latter half.

Magician is in again for week of Dec. 6.

Bal Tabarin, N. Y.

Roy Douglas, Bill Acorn & Barbara Simmons, Olga Suarez, Jacques Barrie, Montmartre Girls (6), Lou Harold Orch (5), Frank Warner Orch (4), No cover or min. except Sat. min. $1.50.

There's a lot of pleasant entertainment and quite some talent on display at the Bal Tabarin on West 46th street. It's a small downstairs spot where the bite is reasonable and the food and service better-than-average.

Roy Douglas, diminutive ventriloquist, has been here so long he's virtually a fixture. He has a modest, unobtrusive personality which serves as an excellent foil for the brashness of his dummy. Since opening he has changed his routine several times and has improved his material. It was good to start with, and it's better now. The lad is a first-rate showman and holds his audience all the way.

Dancer Bill Acorn is a long, lanky individual whose work is geared along Ray Bolger lines. It's strictly deadpan, and his hoofing is in the groove. At show caught he did a sailor number with Barbara Simmons and whammed it across. From the samples shown, he could conceivably turn into a topspot discovery. But a great deal of the credit for the success of Acorn's routine with Miss Simmons must go to the gal. She's got plenty of personality and neat gams. Blue costume worn at this show didn't flatter her, but she was still clicko. She also appears as a single and turn in two fast tap chores.

Jacques Barrie emcees the show competently. Then he scores heavily as an act. Has a nice manner and excellent tenor voice. Grabbed major applause and did a begoff. Olga Suarez, ballet dancer, delivers nicely. It's toe work and good, but she's handicapped by the low ceiling.

The Montmartre Girls (6) look good and work hard. There's none of the languid, bored indifference here that is often found in the more expensive spots where the ladies of the ensemble seem to feel that their sole function is to be looked at rather than to entertain.

Lou Harold's orchestra (5) plays the show and makes with a lot of dance music. Frank Warner's orch (4) comes in as relief. Both bands plenty oke. *Octa.*

Palumbo's, Philly

Philadelphia, Nov. 17.

Barbary Coast Boys (2), 3 Flames, Brandows (2), Deane Carroll, Dick Worth, Bill Henriques line (12), Louis Del Rio Orch (8), Men of Rhythm (4); no cover or minimum.

Frank Palumbo's, which claims to be the oldest nitery in the world under original management (it's celebrating the 50th anniversary this week), presents a well-knit, entertaining floor show.

Barbary Coast Boys, a couple of pearl-derbied characters with a bundle of songs to match, garner lots of laughs with their presentation of the old-time faves. The boys sell their corn with lots of showmanship, while the piano-pounding member of the duo provides the laughs with his refreshing brand of clowning.

Three Flames have a novel skating act with plenty of flash. Wearing fluorescent costumes, they whirl around in the darkness to provide the illusion of being afire. They are dexterous on the rollers besides. The Flames' spectacular stint is a relief from the run-of-the mill whirlers.

Deane Carroll knows how to sell a song. With a voice that can take the high notes, Miss Carroll warbles operetta tunes and current pops with equal ease. When caught she sang a medley of Gershwin hits, 'Sweet Mystery of Life' and 'People Will Say' to good returns.

The Brandows, Jerry and Jean, are a couple of capable steppers who have been playing in and around Philly for some time, but never fail to please.

Dick Worth, baritone, who also m.c.'d the show does a highly professional job. His expert handling of the acts keeps the show moving at a rapid pace.

Bill Henriques has whipped up a couple of nifty production numbers with the line of lookers. The show is accompanied by Louis Del Rio's band which also plays for dancing.

Lull music is well taken care of by the Men of Rhythm, top-notch quartet with vocals by leader Mike Pedecin.

House packed to capacity when reviewed (Thursday). *Shal.*

PHIL "TIMBER" FORREST

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Personal Management C.R.A. CHICAGO

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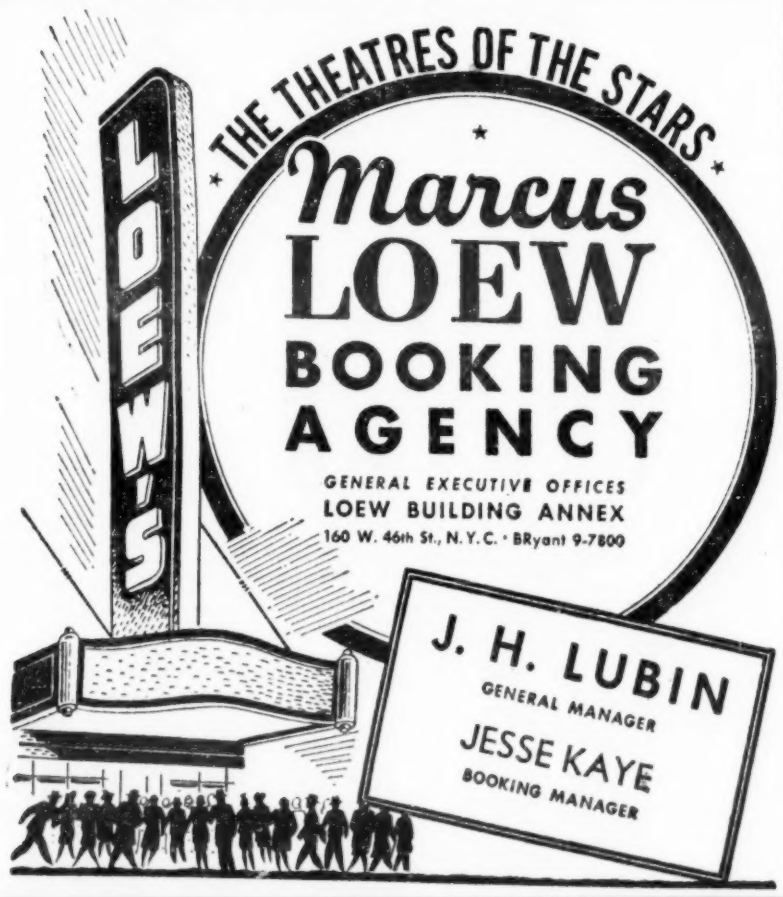

SIBYL BOWAN

STRAND, NEW YORK—3RD WEEK

Direction—ROGER E. MURREL

PAUL MARTELL AND HIS ORCHESTRA

Featuring DAVE ALLYN, Vocals; GEORGE BARRY, Clarinet; and TEX HAGEN, Drums

OPENING AT LOEW'S STATE, New York Week Nov. 25th

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Variety Bills

WEEK OF NOVEMBER 26

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (25)
Lawrence Welk Orc
Truth, Consequences
Yvette
3 Swifts
State (25)
Paul Martel Orc
Henny Youngman
3 Wells
Helen Parrish
Fred Rover
WASHINGTON
Capitol (25)
Dodson's Monkeys
The Mandels
Ming, Ting & H. S.
Allen & Kent

Paramount

NEW YORK CITY
Paramount (24)
Woody Herman Bd
Marion Hutton
Paul Winchell
Marion Daniels
CHICAGO
Chicago (24)
Phil Spitalny Orc
Regal (24)
Jim Lunceford Bd
Miller Bros & Lois
Radcliff & Jenkins
T Dixon & L Collins
MIAMI
Olympia (24)
Jans & Downs
Chas Carrer
G Gory & Roberta
Stubby Kaye
Lalage
OMAHA
Orpheum (25)
Jimmy Dorsey Bd
Peg Leg Bates
Colley Worth & M

Southern

ALABAMA
Birmingham
Pantage (2-5)
Berni Vici Rev
Mobile
Lyric (2-5)
The Hit Parade
Selma
Wilby (30)
The Hit Parade
FLORIDA
Jacksonville
Temple (1-7)
Dan Fitch Rev
GEORGIA
Atlanta
Roxy (2-4)
Wine, Women, Song
NO. CAROLINA
Asheville
Plaza (28)
B Minevitch Rascals
Charlotte
Broadway (3-4)
Swingtime Follies
Concord
Paramount (2)
Swingtime Follies
Salisbury
State (30)
Wine, Women, Song
Wilmington
Carolina (3-4)
Keep 'em Laughing
Winston-Salem
State (2)
Keep 'em Laughing
SO. CAROLINA
Anderson
Criterion (29)
B Minevitch Rascals
Charleston
Victory (29-30)
Keep 'em Laughing
Columbia
Carolina (1)
Keep 'em Laughing
Greenville
Center (30)
B Minevitch Rascals
Spartanburg
State (29)
Wine, Women, Song
TENNESSEE
Chattanooga
Bijou (30)
Rentro Val B Dnce
Knoxville
Bijou (1)
Rentro Val B Dnce
VIRGINIA
Roanoke
Roanoke (1)
Swingtime Follies

Warner

NEW YORK CITY
Strand (26)
Glen Gray Orc
Willie Howard
Paul Remos
Berry Bros
(19)
Shep Fields Orc
The Merry Macs
Sibyl Bowan
P Sydell & Spotty
PASSAIC
Central (25)
Ada Leonard Orc
Rae & Mrs W'rf'll
Mildred Bailey
Sunny Rice
Buddy Page
(18)
6 Marvelettes
Neal Stanley & M
Carol Bruce
Henny Youngman
Buddy Page
PHILADELPHIA
Allegheny (25-27)
Ted Leary
Dave Seed Co
The Drakes
Buck & Bubbles
(18-20)
Beth Calvert
Peg Leg Bates
Sully & Thomas
Kidoodlers
Kemmys
Earle (26)
Ina Ray Hutton Orc
Ella Mae Morse
Walter Dare Wahl
Kim Loo Sis
Jane Slater
(19)
Cab Calloway Orc
PITTSBURGH
Stanley (26)
Dick Himber Orc
Pat Henning
P Sydell & Spotty
(19)
Ina Ray Hutton Orc
Minevitch Rascals
Dupree & Charlo
Kim Loo Sis
UTICA
Stanley (17-18)
Ted Flo Rito Orc
Lew Hoffman
Bertay Sis
WASHINGTON
Earle (26)
The Roxyettes
Gaudsmith Bros
Marie Nash
(19)
Roxyettes
Paul Remos
Pat & Sylvia
Helene Faye

Independent

NEW YORK CITY
Music Hall (25)
Walkmires
Lucienne & Ashour
Roxy (24)
Ritz Bros
Golden Gate 4
Bill Bailey
Jim Wong Tr
Alice Dudley Co
Paul Ash Orc
Academy (22-24)
Cappy Barra Boys
Sunny Skylar
Duval, Merle & Lee
Morris & Ryan
Romo Vincent
Apollo (26)
Burton & Janet
Crotona (23-24)
Marilyn Gusten
Phillips & Killeen
Joe Allen
Roy & I Howard
(One to fill)
LONG ISLAND
Jamaica (25-28)
Jack Major
3 Cabin Kids
Joan Brandon
Don Francisco Co
Bertay Sis
(22-24)
Estelle Kew
Ben Yost's Co
Jimmy Byrnes
Royce & Leport
Bill Brown
Kaalund & T
Bedini & Madden
Elizabeth's Canines
Renee & Calvert
Lynbrook (27)
Connie Edwards
Phil Ryan
(Three to fill)
BALTIMORE
Hippodrome (25)
Maysy & Brach
Cappy Barra Boys
Coleman Clark Co
Jerry Mann Co
6 Debutones
Royal (25)
Lucky Millinder Or
Billy Eckstein
Joe Arena
Holmes & Jean
State (25-27)
3 Dixon Sis
Arthur Boran
Beck & Scott
Dave Winnie 3
(28-1)
Ming Loy
Ted Leary
BOSTON
Bradford Hotel (25)
Emil Boreo
Arnaut Bros
Jerri Kruger
Nicke Dancers
BRIDGEPORT
Lyric (25-28)
Tony Pastor Orc
Morris & Ryan
Phil Brito
Catherine Harris
CAMDEN
Towers (25-28)
Happy Duo
Beverly Page
Hector & Pals
Steve Evans
Victoria Tro
ELIZABETH
Liberty (25-28)
3 Stanleys
Estelle Kew
Joe Allen
Fred Rookie
Phillips & Killeen
FALL RIVER
Empire (23-25)
Jackie Greene
Al & Connie Fanton
Cliff Edwards
The Faludys
Josie Thorpe
Sully & Thomas
HARTFORD
State (25-28)
Clyde Lucas Orc
Al Dexter Co
Gallagher & Shean
West & Page
HOLYOKE
Mass. (26-28)
A B Marcus Rev
INDIANAPOLIS
Circle (25)
Will Osborne Orc
Dick Buckley
Sybil Bowan
NEWARK
Adams (25)
Jane Withers
Mal Hallet Orc
Cy Reeves
The Kemmys
Watts & Newman
Campbell & Lloyd
Ross & Hamilton
Ella Shields
Katherine Byrne 3
(29-1)
3 Dixon Sis
Eddie Laverne
Bobby White
Smith & Hart
Dave Winnie 3
PHILADELPHIA
Carman (25)
Rex & Betty Powers
Pat & Sylvia
Roy Rogers
De Vellings
Fay's (25)
Int'l Sweethearts
Jackie Mabley
PROVIDENCE
Metropolitan (25-28)
Tommy Tucker Orc
Walter Nilsson
Ross & Lapierre
SPRINGFIELD
Court Sq. (25-27)
Parker & Sanford
Eddie Schaeffer
Marimba Queens
Lynne Parri
WATERBURY
Poli's (24-25)
Ann Corio Unit
Rex Weber
WOONSOCKET
New Park (25-28)
Charles & Barbara
Hattie Noel
Eddie Shaeffer
Caits Bros & M
(One to fill)
WORCESTER
Plymouth (25-27)
Duval, Merle & L
Dean & Edwards
3 Hearts
Hermine's Midgets
Peter Chan
Artie Dann
(22-24)
A B Marcus Rev
PATERSON
Majestic (25-28)
Parker & Sanford
Eddie Schaeffer

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
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Cabaret Bills

NEW YORK CITY

Algiers
Bill Glass Orc
Claudia Kaye
Mollie Towne
Jane Owen
Roger Bowen
Arthur Benson
Aquarium Rest.
M Powell Maniacs
Jerry Montanna Bd
Angie Bond 3
Armando's
Ann Francine
Bal Tabarin
Roy Douglas
Olga Suraez
S Montmartre Gls
Acorn & Simmons
Jack Barrie
Lou Harold Orc
Frank Warren Orc
Bill Bertolotti's
Norma Raymond
Laura Wilson
Vincent Pierce
Sally Goodwin
Moya Gifford
Loretta Lane
Victor Dietz
George Morris Orc
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Joan Reilly
Charles Rosoff
Bernie Grauer
Casino Russe
Nina Tarasova
Dmitri Matvienko
Nicholas Khadarik
N Veralle Ballet
Vladimir Lazarev
C. Codolban Orc
Cerutti's
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Walter Lynch
Mary Talley
Club 18
Roy Sedley
Vince Curran
Joe Frisco
Hal Hickson
Gaye Dixon
Althea
Lillian Fitzgerald
Hazel McNulty
Gordon Andrews O
Club 51
Frankie Hyers
Pat Harrington
Marjorie Hall
Marco
Peggy O'Neill
Marie McCall
Marcia Kent
Tracey & Baker
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Harold Willard
Jack Ryan
Charles Strickland
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Mme. C Alphand
The Bernards
Cy Walters
Evelyn Knight
Helen Howe
Stuart Ross
Ellis Larkins Trio
Cafe Society (Midtown)
Hazel Scott
Mildred Bailey
John Sebastian
Johnny Williams Tr
Teddy Wilson Orc
Cafe Society (Village)
Pearl Primus
Mary Lou Williams
Phyllis Stewart
Josh White
Eddie Heywood Orc
Casablanca
Mary Howard
Linda Lopez
Ernie Holst Orc
Ralph Font Bd
Casbah
Odette Athos
Lee Kuhn 3
Danny Yates Orc
Joe E. Lewis
H Williams Trio
Barry Sis
Larry Brooks
Don Liberto
Winn Seeley
Samba Sirens
Sonny Kendis Orc
Frank Marti Orc
Coq Rouge
Elaine Barrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
Victory Boys & Girl
Air Lane 3
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rane
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vin Travers Orch
Jimmy Dwyer's
Edith Green
Carol Hall
Julia Gerity
Singing Waiters
El Chico
Consuela Moreno
Carlos & Chavela
Pilar Gomez
Roberto & Alicia
Juan Jose Saro
Toro Fernandez
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
L Hampton Orc
John Kirby Orc
Dinah Washington
Rubel Blakely
Folies Bergere
Sally Rand
Diamond Bros
Ben Dover
Wally Boag
Frances Henderson
Naval Cadets
Chavez Orc
Marty Gold Orc
Greenwich Village Inn
Benny Fields
Floria Vestoff
Cannnilita & Lee
Lou Taylor
Mildred Ray Gls
Ned Harvey Orc
Los Rhumboleros
Havana-Madrid
Diosa Costello
Pupi Dancers
Jimi Sutton
Rolando
Hilda Salazar
Maya Orc
Carlos Varelas
Hotel Astor (Astor Roof) (Columbian Room)
Tommy Tucker Orc
Amy Arnell
Jose Morand Orc
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Carey Twins
Gloya Lynn
Gayle Robbins
Terry Lawlor
Ruth Wallis
Jack Edwards Orch
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore (Century Room)
Enric Madriguera O
Fernando Alva
Nita Rosa
Bob Lido
Cachita
Stanley & Marti
Dorothy Keller
Mishel Gorner Orch
Hotel Dixie (Plantation Room)
Al Trace
Hotel Edison
Ryan-Barron Orc
Hotel Essex House (Casino on Park)
Abe Lyman Orc
Rose Blane
Frankie Connors
Stanley Worth
Hotel Lexington (Hawaiian Rm)
Lani McIntire Orc
Leilani
Mokihana
Al McIntire
Harold Aloma
Momi Kai
Kunlei Young
Hotel Lincoln (Blue Room)
Georgie Auld Orch
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
B Goodman Orch
Mary Lou Howard
Gene Williams
Mary Jane Yeo
Bob Russell
Bob Ballard
Jerry Mapes
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central (Cocoanut Grove)
Bobby Sherwood Or
Gail Landis
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania (Cafe Rouge)
T Dorsey Orch
Hotel Pierre (Cotillion Room)
Betty Jane Watson
E Talbot-Martin
Fred & E Barry
Margaret Scott
Forrest Goodenough
Kitty Crawford
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza (Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orc
Hotel Savoy Plaza (Cafe Lounge)
Clemente Orc
Marita
Joseph Marvin Orc
Hotel Sheraton (Satire Room)
Ber-mar
Tino Valenti
Pat Cameron
Jerry Vanni
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel St. Regis
Ann Robinson
B & Peggy Whight
Paul Castle
Margaret Barry
Marcia M Buhl
Sharlee Munster
Helen Thompson
Freddy Miller Orc
Theodora Brooks
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-Astoria
Annamary Dickey
The Hartmans
Leo Reisman Orc
Mischa Borr Orc
Hurricane
Ted Lewis & Orc
Reed Sisters
Geraldine De Bois
Paul White
Teddy Hale
Bebe Fox
Charles Whittier
June Edwards
Iceland Restaurant
Joey Nash
Danny White
Rigoletto Bros
Marlyn & Martinez
Cocktail Dncrs (6)
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Jeanne Lynne
Jo Ann Collier
John Rockwood
Burke 2
Terry Spike
Renee
Mildred Truce
Romero & Rosita
Carter & Ross
Lorna Rhode
Joe Capello Orc
Kelly's Stable
Clark Monroe Orc
Coleman Hawkins
Clarence Profit 3
Dink Patterson
Billy Daniels
Miss Rhapsody
La Conga
'Fun for Money'
Bobby Pincus
Joey Faye
Marion Colby
Mack Pearson
Ray Janis
June Lloyd
Ruth Foster
Ann Pritchard
Jose Curbelo Orc
La Martinique
Danny Thomas
Adrienne
Floria Vestoff
Martiniqueens
Maxi Bergere Orc
Socasses Orc
Latin Quarter
Georgie Price
Shea & Raymond
Harrison & Fisher
Cristiani Family
Hollywood Blondes
Adele Parrish
Gaudschmit Bros
Barbara Belmore
3 Merry Maids
Four Rollerettes
Six Debutones
Georgia Francis
Jesse & James
Don McGrane Orch
Jose Cortez Orch
La Vie Parisienne
Celeste Holm
Leon & Eddie's
Eddie Davis
Katherine L. Chang
Roberta & Alicia
Allen & Revel
Jack Mann
Sherry Britton
Marvin Sis
Emilee Adrgon
Lou Martin Orc
Monte Carlo Beach
Dick Gasparre Orc
Marga
Smolen & Rosati
Ralph Rotgers Bd
Old Roumanian
Henny Nadell
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Paris qui Chante
Pierre de Caillaux
Myrette Ponselle
Sylvie St. Clair
Richard Manning
Jeanne Morain
Leonard Elliot
Irma Jurist
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Riobamba
Frances Faye
Dean Martin
Mickey Alpert
Andy Andrews
Alberto Torres Dcrs
Charles Baum Orc
Fernandez Rhumba
Rogers Corner
Korn Kobblers
Harry Lefcourt Orc
Papaya Hawaiians
Victor Quartet
Harold Green
Ross MacLean
Phil D'Arcy
3 Merrymakers
Sig Schoth Orc
Ruban Bleu
Maxine Sullivan
Hope Emerson
Irwin Corey
Day, Dawn & Dusk
Herman Chittison 3
Julius Monk
Spivy's Roof
Consuelo Flowerton
Walter Liberace
Rodger Vaughan
Stork Club
Russ Smith Orch
Tony's Trouville
Rita Molina
Manuel San Miquel
Harry Le Roy
Ubangi Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Claudia Wheeler
Socassas Orc
Versailles
Dwight Fiske
Val Olman Orc
Panchito Orc
Lu-Cellia
Criss Cross
Corday & Triano
David Brooks
Irene Hawthorne
Arline Thompson
Marion Niles
Village Barn
Dick Thomas
Estelle Loring
Al Robinson
Tiny Clark
Gerri Gale
Eddie Ashman Orc
Village Vanguard
Albinny Jones
R Dyer-Bennett
Gwen Tyne
Joe Thomas 3
Wivel
Bob Lee
Carmen Montoya
Tommy Hayden
Mlle. Hildeen
Gertrude Hild
The Paulens
Harry Horton Orc
Zanzibar
Buck and Bubbles
Maurice Rocco
Bill Bailey
Ada Brown
Patterson & Jackson
Tops & Wilda
Don Redman Orc
Canay's Bd

WELL, WELL, WELL
THREE WELLS
Loew's State, N. Y., Now
Mgmt.: BILLY CREEDON
Placed By EDDIE SMITH
Paramount Bldg., New York

ARK. CRACKS DOWN ON GAMBLING SPOTS

Hot Springs, Nov. 23.

At least three night clubs in this area have stored their gambling paraphernalia for the duration following ruling by Arkansas supreme court last week that a justice of the peace has authority to issue search and seizure warrants and vesting power with the State Police to execute them.

Tower Tavern, one of the top spots in the state, which has been raided by State Police several times; Club Avalon, recently opened for winter patronage, and the Paddock Club, close to the Oaklawn race track, are now sticking close to legitimate entertainment. Club Belvedere, swank gambling house, will probably be forced to keep its palatial casino closed during the approaching racing season. Club has been closed since the end of last year's season.

Unit Review

H'wood Ice Revue
(COLISEUM, INDPLS.)

Indianapolis, Nov. 19.

Hollywood Ice Productions (Arthur Wirtz, director), revue starring Sonja Henie; choreography and staging by Catherine Littlefield; musical director, Jack Pfieffer; musical arrangements, Paul Van Loan; costumes, Billy Livingston. Features Freddie Trenkler, Caley Sisters, Buford McUsker, Marshall Beard, Jean Sturgeon, J. Arthur Rude, Joe Walters, Frankie Ward, Harper Flaherty, William Udell. Opened at Coliseum, Indianapolis, Nov. 18, '43.

Sonja Henie's 1944 Hollywood Ice Revue made a vivid splash of color on the huge rink at the Coliseum in the premiere Thursday (18). The skating star has come through with another beautiful show, one that outranks anything she has done in recent years for sheer eye appeal on the production side. The revue has the makings of a big winner after the human element has been whipped into shape with a few more performances. The line work of the big ensemble already is well ahead of last year and plenty of good comedy material is there, awaiting further development through work with an audience.

The production isn't as heavy as usual in props, though a couple of spectacular sets are used, including a pair of stairways with lighted candelabra at each side of stage through which the ensemble makes its entrance and exit in a charming 'Ball in Old Vienna' number. But the show sparkles with the brilliance of Billy Livingston's costume creations. The rink is a riot of color in 'Those Gay Old Nineties' for which Livingston has dressed 50 members of the ensemble in stunning outfits, no two alike. He's definitely an unseen star of the show.

La Henie is the hardest working member of the company, appearing in six lavish numbers with the support of Buford McUsker and Marshall Beard as her partners. Her hula in 'Song of the Islands' stopped the show at the preem and had to be encored four times. She's a bride in an elaborate wedding set-up for 'This Is Hollywood,' dances a Strauss waltz gracefully in 'Ball in Old Vienna,' dishes out some snappy modern rhythms in 'Magic Blades' and winds up in typical Henie fashion as the Queen of the Moulin Rouge in a spectacular 'La Belle Paree' finale, with the entire company centering attention on her.

Freddie Trenkler's cavorting in his regular 'Bouncing Ball of the Ice' routine and in a take-off on Army life in 'See Here, Private Trenkler' is another show stopper. He's a sound man on comedy and the audience can't get enough of him. The Caley sisters, with their fine, speedy precision skating, also are singled out for prolonged applause. But the ensemble makes the show the beauty it is. At full strength it includes 50 skaters, with the girls outnumbering the boys 3 to 1. The femmes are good lookers and Catherine Littlefield's routines take much better advantage this year of the fact that they can get around faster on skates than on their feet. The dances have more life and movement than in the past.

J. Arthur Rude and William Udell are working up some good comedy material in 'Enthusiastic Drummer.' Jean Sturgeon clicks nicely as 'Pistol Packin' Mama' in a turn titled significantly, 'Here It Is.' Joe Walters and Frankie Ward get some laughs with their clowning in 'Mammy Learns to Skate.'

The music, made up mostly from the hit parade and book of old favorites, gives the show a solid rhythmic background. It made a hit with the opening night audience and is going to be even better by the time it winds up its 11-day stay here Nov. 28 and proceeds to Detroit, Chicago and Madison Square Garden. *Corb.*

New Acts

MR. (JOHN J.) ANTHONY
Commentator
15 Mins.
Hippodrome, Baltimore

Possessed of considerable radio following via his 'Good Will Hour,' Mr. Anthony would normally seem to be a good attraction for personals. Difficulty, however, is finding the right gimmick to sell such a spot. Caught here seated at a spotlighted desk, he answers questions written by stubholders on cards handed out in the lobby. The questions, when heard, were mostly of a domestic nature.

In spite of good presence by Anthony, who handles himself well and is possessed of excellent voice and diction, audience reaction is rather unresponsive. On his radio show, where the customers appear with their problems and go through considerable stretches of dialog prior to getting the advice sought, there is a certain amount of inherent drama and pent-up emotion. This is lacking in the p.a. here, where a considerable portion of the audience is on the juve and lighter side, somewhat impatient at the twists and twirls of mixed-up matings and adult difficulties of emotional origin.

Theatre audiences buy their tickets to be handed some entertainment. Folks who want advice go where the plate is passed or listen to certain stretches of air time, where Mr. Anthony's stint has certainly proved itself. Based on the b.o. reaction here, the two evidently do not mix.

Mr. Anthony had better stick to his own particular groove. He's no go as a vaude p.a.—at least, not as set up at this catching. *Burm.*

BETTY JANE WATSON
Songs
10 Mins.
Hotel Pierre, N. Y.

Billed as 'MGM's Singing starlet,' Betty Jane Watson is a pleasant little ingenue chirper, of no boff voice, but adequate for the grade. She's slated to go into 'Oklahoma,' with eye to general understudy for Joan Roberts, who is ultimately due for a Coast film chore.

In the Hotel Pierre's Cotillion Room, Miss Watson sings standards like 'One Kiss,' 'You'll Never Know,' 'Oh What a Beautiful Morning' and 'Make Believe.' She pleases as an opener, preceding the dancing Barrys (Fred and Elaine), with their unusual acro-ballroomology, and Elizabeth Talbot-Martin's satirical impressions. Stanley Melba's expert dansapation holds over, with the maestro also the major domo of the general entertainment policy of the hotel. Part of Melba's ideas is the same unhurried and expert service as pre-war (or a more reasonable facsimile thereof than is usually the case nowadays). Incidentally, the Cotillion Room is one of the few spots to charge a couvert, $1, Tues.-Fri.; $1.50 Sat.; $4 minimum for the Sunday dining crowd; closed Mondays. *Abel.*

DYNAMITE JEFFERSON
Balancing, dancing
5 Mins.
Folies Bergere, N. Y.

Jefferson is a colored dancing-balancing turn of high calibre. His acro-terping is merely incidental to his unusual chair and table manipulation with his teeth.

For an opener, Jefferson lifts a chair from the floor with his teeth. With chair firmly clenched in his mouth he then goes into a vigorous acro-hoofing bit, including splits and rapid spinning across the floor.

He follows up with another routine, balancing himself on two chairs while bending down and lifting a chair from the floor with his teeth, doing a split suspended on the two chairs at the same time.

For a climaxer iron-jawed Jefferson piles up several tables and chairs in pyramid style. He then lifts the entire structure with his teeth and carries it across the floor. Bowed off to big returns. *Mori.*

JIMMIE SUTTON
Songs
8 Mins.
Havana-Madrid, N. Y.

Jimmie Sutton is a vocalist of adequate but by no means strong proportions.

Delivery is satisfactory. He essays such tunes as 'Paper Doll' and a medley of Christmas melodies such as 'Home for Xmas,' 'Silent Night' and 'White Christmas.' Appearance, in dress clothes, is good.

Wound up to fairly good response. *Mori.*

PUPI & GWEN
Dancing
7 Mins.
Havana-Madrid, N. Y.

This is a hotcha Latin jitterbug duo, with the femme particularly impressive in a revealing red costume. She steals the play from the male partner—their routines are strictly formula — with her chassis manipulation.

They do a flirtation piece as well as congarhumba interpolations. With more experience the team shapes up as a satisfactory cafe turn. *Mori.*

'Winged Victory's' Smash N.Y. Preem One of Theatre's Historic Events

By ABEL GREEN

Add 'Winged Victory' to the more memorable first-nights in the annals of the theatre. Nothing like its premiere enthusiasm has been witnessed on Broadway in many a season and when, responding to demands for 'author! author!' a very nervous Moss Hart stepped from the wings, and the entire cast of some 350 joined the audience in applauding their mentor, he said.

'Thank you, ladies and gentlemen. Tonight I heard over the radio that we were bombing Berlin again. This is what this play is about.'

Sgt.-maestro David Rose struck up the National Anthem, the jampacked audience of distinguished first-nighters, numbering some 1,500, rose to their feet, and when they filed out the lobby was a barrage of 'terrific,' 'I'm still limp,' 'when next time I see a guy wearing wings I'm going to salaam him with new respect, because I've just learned what our eagles really gotta go through to make good,' and kindred expressions.

The picture bunch—and everybody from Hollywood and home-office major and intermediary companies were there—all resolved to 'see Moss the first thing Monday and make a deal.' One exec added, 'Even if I've gotta give the company to the Air Force.'

Hart, for his part, wants that—and pronto. He wants to strike a deal within this, or, at the latest, next week. Whether it's a $500,000 or a $1,000,000 advance is immaterial. Hart points to what Irving Berlin's 'This Is the Army' is doing, and just because Berlin only wanted a quarter of a million instead of perhaps a $2,000,000 cash advance, 'what difference does it make if we can go out and gross up to $10,000,000 for the Army Emergency Relief Fund.' As with Berlin's 'Army,' Hart's 'Victory' goes completely to the AERF.

A review, per se, of 'Winged Victory' is now extraneous. 'Variety' has done enough of that, both from the dress rehearsals and the Boston engagement. This time it's only in spades.

'Winged Victory' is not a play, it's a symbol.

It should be seen not as a theatrical entertainment, but as an American saga.

It's not a show, it's an inspiration.

It is so vivid that one sees at a glance why Hart wants to 'get it into the can starting next March or April,' and then tour the show back from Hollywood, until the film is ready for release. This will be the switch on the Berlin show's modus operandi which wound up in Hollywood (Warner Bros.) following a long Broadway engagement and almost a season on the road. 'Victory' will—and should—go into celluloid as soon as feasible, and the personal stage bookings in the key cities, going from the west eastward, should follow. WB and Bill Goetz-Leo Spitz (New International Pictures) are the top contenders for the pix rights.

The saga of the Brooklyn, Texas, Ohio, Oregon and other kids who go through the crucible of the Air Force is inspirational and not limited to any geographical sector. The emotions, love, disappointments, fears and vagaries beset us all no matter from whence and what we stem.

It staggers the imagination to realize a couple of the creative salients. First, that Hart only absorbed all this within two months, traveling via Army bomber through the length and breadth of our air bases, within the States, to absorb the atmosphere and live the boys' typical lives. It's a tribute to the dramatist's reporting skill that he, personally, became so indoctrinated with it all.

Secondly, considering the six-month span for everything, it's amazing. Two months to travel; time-out to put it on paper; more time-out to recruit the talent—so capably done by Lts. Irving P. Lazar and Benjamin Landis, originally from Broadway and Hollywood—and finally into rehearsal. And the actual production rehearsals in all, consumed two weeks and three days before the Boston opening. That's as fast as our Air Force does things on all our global fronts.

Fortified by civilian actors and actresses and young women (many of them the birdmen's wives) for the WAC complement, the human relation is ever to the fore against the background of our central boys' dreams of making good. The worried wives, the young mothers, the proud papas (Brooklyn has been married four years, and another for a year as the action progresses) pitches the emotions in constant dramatic surges.

The vignettes are poignant and punchy. The dramatics socko. The performances on the beam.

Considering that many have never been on the stage, although some have had mike or film schooling, it was a task indeed from the takeoff.

Mark Daniels, Dick Hogan, Don Taylor, Phyllis Avery, Barry Nelson, Edmond O'Brien (as Irving Miller from Brooklyn, with a slight Jimmy Hussey brogue), Mary Lenhardt (a Bette Daviseque personality), Jean McCoy, Fred Cotton, Damian O'Flynn, Elisabeth Fraser, George Petrie, Olive Deering, Alan Baxter, Philip Bourneuf, Peter Lind Hayes, Archie Robbins, Jack Powell Jr., the Slate Bros., John Tyers ('Silent Night'), Lee J. Cobb, Red Buttons, Donald Beddoe are among the prom-

(Continued on page 60)

Hart's Post-Preem Party

Moss Hart and the Army Air Force hosted a first night celebration party atop the Hotel Astor Roof following the Broadway premiere of 'Winged Victory' on Saturday night. The 350-cast was guest of honor.

Highlight was a 30-minute satire on the entire venture, titled 'Singed Victory,' with the author, Sgt. Peter Lind Hayes and Pvt. Claude Stroud participating. Stroud's twin brother, Clarence, incidentally, in the Navy.

Winged Victory

U. S. Army Air Forces production of drama in two acts (17 scenes) by Moss Hart. Presented for benefit of Army Emergency Relief. Directed by Moss Hart. Scenery, Cpl. Harry Horner; costumes, Sgt. Howard Shoup; musical arrangements and orchestra directed by Sgt. David Rose; choral direction, 2d Lt. Leonard DePaur; lighting, Sgt. Abe Feder. Opened Nov. 20, 1943, at 44th St., N. Y., to $6.60 top, regularly $4.40 top.

THE CAST:
(Principals Only)

Cpl. Mark Daniels, Pvt. Dick Hogan, Pvt. Don Taylor, Phyllis Avery, Virginia Hammond, Pvt. Aaron S. Chwatt, Pvt. Bert Hicks, Pfc. Kenneth Forbes, Pvt. William Nash, Sgt. Kevin McCarthy, Pvt. Elliott Sullivan, Pvt. Barry Nelson, Pfc. Edmond O'Brien, Sgt. Rune Hultman, Sgt. Edward Reardon, Pvt. Alan Baxter, Pvt. Whitney Bissell, Pvt. Grant Richards, Cpl. Edward Ashley, Pvt. Henry Rowland, 1st Lt. William Neil, Pvt. Harry Lewis, Pvt. Paul Kaye, Pvt. John MacMillan, Cpl. Gilbert Frye, Sgt. Frank Kane, Cpl. Don Richards, S/Sgt. Gordon Gaines, Pvt. Stuart Langley, Sgt. Robert Wilby, Pfc. Anthony Ross, Laura Pierpont, Pvt. Michael Harvey, Pvt. Kent Morrison, Mary Lenhardt, Jean McCoy, Cpl. Gary Merrill, Sgt. David Calvin, Pvt. Cy Perkins, S/Sgt. Daniel Scholl, Cpl. Ira Girker, Pfc. Edward McMahon, Sgt. David Durston, Pvt. James Engler, Pfc. Donald Hammer, Pfc. Thomas Dillon, Pvt. Phillip Bourneuf, Sgt. George Reeves, Pvt. Walter Reed, Sgt. Zeke Manners, Pvt. Arthur Carpenter, Cpl. Jerry Hilliard Adler, Pfc. Ray MacDonald, Sgt. Victor Young, Cpl. Fred Cotton, 2nd Lt. Gilbert Herman, Pvt. Damian O'Flynn, Sgt. Ray Middleton, 1st Lt. George Hoffmann, Pvt. William Marshall, Captain Raye Bidwell, Captain Sidney Bassler, Sgt. Joseph Meyer, Elisabeth Fraser, Genevieve Erizzell, Pvt. Richard Beach, Pvt. George Petrie, Pvt. Alfred Ryder, Pvt. Karl Melden, S/Sgt. Peter Lind Hayes, Pfc. Martin Ritt, Olive Deering, Pvt. Archie Robbins, Pvt. Jack Powell, Jr., S/Sgt. Sascha Brastoff, Pvt. Henry Slate, Pvt. Jack Slate, 2nd Lt. Donald Beddoe, Pvt. John Tyers, Pvt. Barry Mitchell, Mary Cooper, Pvt. Lee Cobb, Pvt. Michael Duane, Pvt. William Justice, Pvt. John Forsythe.

Pro Backgrounds Of Airmen-Actors

Sgt. Del Arden, sung with Mme. Schuman-Heink.

Cpl. Edward Ashley, acted in Australia, London and Hollywood.

Cpl. Sidney Baker awarded scholarship by N. Y. Philharmonic when he was 12.

Pvt. Alan Baxter, vet of 50 film appearances.

Pvt. Whit Bissell, seen in 'American Way,' Hamlet' and 'Cue for Passion.'

Pvt. Phil Bourneuf, seen in 'Richard,' 'Moon Vine,' 'Arsenic and Old Lace' and other Broadway productions.

Sgt. Sascha Brastoff, known as 'G. I. Carmen Miranda.'

Cpl. Layne Britton, former Hollywood makeup man.

Sgt. Dave Calvin, former tenor solo champion of S. Texas.

Pfc. Dick Chandlee, son of Harry Chandlee, who wrote screenplay for 'Sergeant York.'

'Red' Buttons, or Pvt. Aaron Chwatt, skedded for big break in 'Army Takes a Wife,' show cancelled because it dealt with bombing of Pearl Harbor.

Pvt. Lee J. Cobb, vet of screen and stage.

Pvt. Eugene Conley, formerly with Cincinnati Summer Opera.

Pfc. Mark Daniels, making Broadway debut.

Cpl. Milton Douglas, sang at Coronation in London.

Pvt. Michael Duane finished 'Is Everybody Happy' at Columbia.

Sgt. Dave Durston, appeared in starring roles in 13 Arch Oboler radio plays.

Cpl. Tommy Farrell, son of Glenda Farrell.

Pvt. John Forsythe, was in 'Stage Door.'

Pfc. Gant Gaither, youngest producer in 1939, aged 22.

Pfc. Paul Gilbert, son of Charlie (Moran &) Mack. Formerly sang with Jack Hylton's band in London.

Pvt. Hayes Gordon came from 'Oklahoma.'

Sgt. George Griffin, former soloist at Radio City Music Hall, N. Y.

Pvts. George Reeves, Michael Harvey and Damian O'Flynn, were last in Paramount's 'So Proudly We Hail.'

Sgt. Peter Lind Hayes, mimic heard with Eddie Cantor, Burns & Allen, etc. Mother is Grace Hayes.

Pvt. Robert Rose and Pfc. Pitt Herbert both played 'Dude' in 'Tobacco Road.' Pfc. Alan Jason was Capt. Tim in the same production. Lt. Gilbert O. Herman, played supporting role in 'Romeo and Juliet.'

Pvt. Dick Hogan, seen in six motion pictures, including 'So Proudly We Hail' and 'Action In North Atlantic.'

Pfc. Rune Hultman, studied and acted at Pasadena Playhouse.

Pvt. Herman Kantor, purchaser of props for 'Hellzapoppin.'

Pvt. John Kearney, in Broadway's 'I'd Rather Be Right.'

Cpl. James Keogan, last in 'Jubilee.'

Pvt. Stuart Langley, 'Something For the Boys.'

Pvt. Ray McDonald, Metro pix.

Sgt. Zeke Manners, radio hillbilly comic.

Pfc.'s Billy and Bobby Mauch, twins appeared in 'The Prince and the Pauper,' among others.

Pfc. Norman Mendelson, direct descendant of the composer.

Sgt. Joseph Meyer, leading singer in 'American Jubilee' and 'Knickerbocker Holiday.'

Pvt. Barry Mitchell, ex-amateur Golden Glover, seen in 'The Mortal Storm.'

Pvt. Bill Nash, one of the 'Our Gang' kids, currently in 'Phantom of Opera.'

Pvt. Barry Nelson, 10 Metro films.

Pfc. Edmund O'Brien, 'Hunchback of Notre Dame'; also played with John Gielgud and Maurice Evans on Broadway.

Pvt. George Petrie, appeared in Broadway's 'Cafe Crown,' 'Mr. Big,' etc.

Pvt. David Powell, yclept Jack Powell, Jr., son of drummer-comedian Jack Powell.

Pvt. Walter Reed, descendant of John Alden, had romantic lead in 'Bombardier.'

Cpl. Don Richards was in 'Count Me In.'

Pvt. Grant Richards, appeared in films, radio and on stage.

Pvt. Henry Rowland played Nazi roles, in films, seen in 'Edge of Darkness.'

Pvt. Abraham Rosen, played first harp with the National Symphony orch, Washington, D. C.

Pvt. Alfred Ryder, original 'Sammy' of the 'Goldbergs' radio serial.

Sister, Olive Deering, is also in 'Winged Victory.'

Pfc. Clark Schultz, circus rider, descendant of a circus family.

Pvts. Jack and Henry Slate, two-thirds of Slate Bros. trio.

Pvt. Claude Stroud, featured radio player; twin brother Clarence in the Navy.

Pvt. Elliot Sullivan, in 'Air Force,' picture.

Pvt. Don Taylor, stock.

Pvt. Richard Travis, in film, 'Man Who Came to Dinner.'

Pvt. Howard Vanderburg, charter member of Philadelphia Opera Co.

Sgt. Sen Yung, No. 2 son in 'Charlie Chan' films.

Current London Shows

London, Nov. 23.

'Acacia Avenue,' Vaudeville.
'Admirable Crichton,' His Maj.
'Arc de Triomphe,' Phoenix.
'Arsenic and Old Lace,' Strand.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Hi-De-Hi,' Stoll.
'It's Foolish But Fun,' Coliseum.
'It's Time Dance, Winter Garden.
'Junior Miss,' Saville.
'Lisbon Story,' Hippodrome.
'Live for Love,' Haymarket.
'Lottie Dundass,' Cambridge.
'Moon Is Down,' Whitehall.
'Mr. Bilfrey,' Playhouse.
'My Sister Eileen,' Savoy.
'Panama Hattie,' Piccadilly.
'Pink String,' Duke of York's.
'Quiet Week-End,' Wyndham's.
'She Follows Me About,' Garrick.
'Something in the Air,' Palace.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'Ten Little Niggers,' St. James.
'The Love Racket,' Victoria Palace.
'They Came to a City,' Globe.
'Watch on the Rhine,' Aldwych

Inside Stuff—Legit

In large extra-space ads which appeared in the N. Y. Herald Tribune and Sun last Wednesday (17) Michael Todd explained why he was closing 'The Naked Genius' at the Plymouth Saturday (20). Those two dailies did not receive earlier extra-space insertions in connection with the show, manager therefore evenly spreading 'Genius' exploitation expenditures. Copy was in the form of a letter to 'the theatre-going public'. Stated that by means of a postal-card questionnaire he found that 44% of those who replied liked 'Genus', 35% didn't care for the play, the balance being indifferent. Todd said that pleasing less than half is not a good percentage, so he would close the show to 'keep faith with the public'. Broadwayites, however, were aware that by keeping the show on for three and one-half weeks, the manager insured his share of the picture money, that participation having been guaranteed through a pre-production deal with 20th-Fox. 'Genius' was profitable in operation but attendance was slipping.

Todd continues to splurge in painted signs on Broadway. A large roof sign atop I. Miller's shoe shop, n.e. corner at 46th street, shares most of the space with 'Something For The Boys' (Alvin) and 'Genius' but the painter did not complete the job on the latter until the day after Todd announced the play's withdrawal. Smaller space is given 'Star and Garter,' supposed to close Saturday (27) but extended another week (Dec. 4), it being claimed that the management is still seeking tall showgirls for the road. Todd also has a large sign on Broadway south of 46th street and also is using the southern wall of the Claridge hotel.

In taking over the company managership of one of the touring 'Abie's Irish Rose' companies, George Sharp resumed an association that began with Anne Nichols 20 years ago, when 'Abie' was born on the Coast. Sharp came east with the show and later took the company to Pittsburgh, where it stayed more than six months at the old Pitt theatre. It was while at that stand Sharp figured the stand was ripe for a stock company, which he organized a couple of years later and installed at the Pitt. In his troupe at that time were Ann Harding, Harry Bannister, Alexander Kirkland, Mabel Kroman (Mrs. Sharp), Anne Forrest, Paul McGrath, Lulu Mae Hubbard, Shirley Booth, Kenneth Daigneau, Alden Chase and others. Later Miss Harding and her then husband, Bannister, broke away from Sharp and installed a summer stock company of their own at the Nixon. When repertory petered out, Sharp returned to Pittsburgh and put on 'The Drunkard' there at Fort Pitt Hotel, which ran for several months.

Will of the late Alexander Woollcott, filed in Vermont, where he had a summer home, bequeaths his entire estate to Dr. Frode Jensen, who is a captain in the Army, and Joseph Hennessey, latter having been companion-secretary to the critic-author. Value of the estate is approximated at $70,000, but will probably reach a larger total from book royalty accurals. Capt. Jensen became Woollcott's protegee soon after he arrived from Denmark, being sent through college and medical school by the writer.

The final Woollcott volume is a collection of stories just published under the title of 'Long, Long Ago,' accorded highly favorable mention by book reviewers. A book of Woollcott letters is being readied by Beatrice Kaufman and Hennessey, due for publication next spring by the Viking Press.

To assemble a group of Mexican zoot-suiters for John Bright's play 'Over Here,' Mrs John Bright is combing the Puerto Rico sector in Harlem, concentrating on the Puerto Rican theatre up there. She speaks Spanish.

The results, so far, have justified further searching in that area, according to the author who has accompanied his wife whenever he had sufficient free time left from his preparations to join the U. S. Coast Guard. Bright was scheduled to enter the service yesterday (23).

First week of 'Tomorrow The World' in Chicago the gross was close to $11,000, but that meant an operating loss because all expense items were charged against the week's takings. Outlays included use of the Theatre Guild subscription list, fee being $450. Paul Porter, stage manager of the original show (Barrymore, N. Y.), was sent to Chicago to pace the performance, and other unusual costs attendant to the show's tour are fares for mothers of the youngsters in the cast.

Last week, its second in Chi, 'Tomorrow' improved to around $13,000, the approximate profit estimated at $2,000.

Firth Shepherd has the English rights and the stock (amateur) rights have also been sold for territory where the play is not planning to tour.

The Shuberts paid tribute on Saturday (20) to 'Winged Victory,' which opened that night at the 44th Street, N. Y., which they operate. Extra-space ads appeared in the dailies, which read:

'Welcome Moss Hart's Winged Victory U. S. Army Air Forces.' Copy appeared above a sketch of the American eagle. There were no quotation marks or other punctuation, nor name of the theatre. Signature was that of Lee and J. J. Shubert.

Sgt. Peter Lind Hayes did his stew specialty in 'Winged Victory' (44th Street, N. Y.) when the show opened in Boston, but the bit, which was in the Christmas show scene in act two, is out for the N. Y. run. Moss Hart went backstage and told Hayes 'gently and regretfully' the bit was out. Author-producer thought the act might slow up the show. 'But actually,' he added, 'it's too good.'

'Kiss' Non-Pro Rights Set

Non-professional performance rights to 'Kiss and Tell,' the F. Hugh Herbert comedy hit at the Biltmore, N. Y., have been released by George Abbott for Nevada, Wyoming, Dakotas and Florida.

Dramatists Play Service handles it.

Well, the Theatre Could Have Been in the Hosp.

Detroit, Nov. 23.

The torch bearers get more canny every season.

Detroit's Catholic Theatre, leading group of amateur players in the city, has been pursued by a series of jinx over the seasons. In 'Bachelor Born,' one of the leading players was badly cut with a glass-topped table; on the opening night of 'A Slight Case of Murder,' the production manager had a bad accident on the way to the theatre and never got to see his play; during 'The Milky Way,' sequence Paul Lilly, the star and director, was knocked cold; during their Passion Play last year their prop girl was so badly hurt she had to be taken to a hospital.

This year they opened up with 'The Willow and I' in a new theatre, The Players—right next door to Deaconess hospital.

'Winged Victory' Advance $200,000; Can Gross 35G in 8 Times Weekly

Cumulative interest in 'Winged Victory,' multi-scened drama of American bomber pilots from their training inception to combat, written, produced and staged by Moss Hart for the Army Air Forces with proceeds to the Army Emergency Fund, reached a climax Saturday (20) night when the show premiered at the 44th Street, N. Y., before a distinguished audience of top service officers and prominent civilians. It was the event of the fall season, as was Irving Berlin's 'This Is the Army' in the summer of 1942.

Smash of the 'Victory' accorded a rave press, has been assured, long steady lines at the boxoffice, even before the show opened, creating an advance sale estimated at around $200,000, far in excess of first expectations. Sale covers the first eight weeks, it being anticipated that 'Victory' will run considerably beyond that period. Scheduled for eight performances weekly, the saga of Army flyers can gross around $35,000 weekly.

Pace for 'Army' was around $47,000 weekly but Berlin's revue was presented in a much larger theatre (Broadway) and was shown 10 times weekly. 'Victory' neither goes on Mondays nor Sunday afternoons but plays Sunday night. First orders for distribution of tickets inspired leading brokers to offer suggestions for some changes which are reported to have been adopted. Such revision is reaching the hands of gyps.

Program is loaded with credits, expansive lists of the backers corraled by Gilbert Miller being supplemented with names of others who aided the presentation in various ways, all being of show business. Many men of the theatre now in uniform are also included, plus a number of civilians. There are two civilian treasurers but they're not on duty in the boxoffice. That setup is somewhat different than for 'Army,' since mail orders are not accepted for 'Victory.' Half a dozen men were assigned to filling orders by mail for the Berlin show.

67 Stagehands

Revolving platforms backstage required a large crew to handle the production, there being 67 stagehands on the job. Of that number 20 are in uniform, all who could be secured for the 'Victory' job. Publicity department is headed by Sgt. Bill Doll, staff including Pvt. Joe Heidt, Cpl. Abner Klipstein, Pvt. Ade Kahn and Pvt. Harold Conrad, staff having its own photographers. Company managers are Sgt. Sidney Goldman and Cpl. Paul Vroom. Theatre manager is Pvt. Leonard Lauer, assistants being Lief Jorgensborg, Pvt. James Pisapia and Pvt. John Orian.

Executive director is Lt. Col. Dudley S. Dean, with 1st Lt. Irving Lazar and 1st Lt. Benjamin Landis as production managers. Joseph M. Hyman is general manager, with Howard Reinheimer as general counsel and Archer E. Church, comptroller, three latter being civilians. Sgt. David Rose is conductor of a 45-piece orchestra, all musicians being of the Army and he wrote the two songs, 'Winged Victory' and 'My Dream of Memories,' used in the show. Sgt. George Handy is treasurer, assistants being Cpl. Alexis Carlin and Pvt. John Bowman, while Dan Melnick and Arthur Fiene are civilian treasurers.

There are 85 speaking parts programed including two captains and three lieutenants. Rest are enlisted men. In addition, on stage at various times are 80 in the Air Corps personnel, an enlisted choral group of 50 and 42 women civilians representing WACS, soldiers' wives and mothers.

Set New Meller

A new melodrama by Elizabeth McFadden, author of Double Door,' has been optioned by Richard Skinner and Dorothy Willard, for immediate Broadway production. No director or actors are set.

Action of the play occurs about 100 years ago in a Virginia town, with the denouement hinging on an almost-forgotten Colonial law. Title, 'He Signed His Name,' will be changed.

Heavy Guild Sked Holds Off 3d 'Oklahoma' Co.

Despite the fact that its second company of 'Oklahoma' has been garnering sensational grosses on its tour to the midwest and is set for an indefinite run at the Erlanger, Chicago, where it's settled down as the town's top smash, the Theatre Guild is holding off on any third company. A third company, however, has cropped up in discussions.

Topheavy 1943-44 schedule of the Guild, already represented on Broadway by the original 'Oklahoma' company, the Paul Robeson starrer, 'Othello' at the Shubert, and 'The Innocent Voyage' at the Belasco, necessitates putting a third 'Oklahoma' company off indefinitely. In addition, it would probably require months of preparation whipping it into shape, as in the case of the second company, on which the Guild lavished as much, if not more, attention than on the original production.

'Penelope,' 'Bus' Abandoned in N. Y.; Stock Co.'s Snags

Two new plays aimed for Broadway were abandoned within a week, shows being 'Penelope' and 'Crosstown Bus.' First named was a costly waste of money and time. Play with a Greek background and characters was slated for production by Martha Hodge, socialite daughter of William Hodge, late legit star. Although others were to invest, the principal backer was a femme kin of Miss Hodge's who—according to reports—suddenly decided to buy war bonds instead. However, $6,000, which represented two weeks' pay, was disbursed to the cast.

'Bus' was announced for the New Amsterdam roof by Mary Elizabeth Sherwood, young manager who bowed into show business with the ambition to establish stock on Broadway. 'Bus' was to be done as a stock tryout. Miss Sherwood stated that she found it difficult to secure releases to maintain her stock schedule. New play, however, was withdrawn after a week and a half of rehearsals, revision of the script being deemed advisable.

Roof stock was planned for at least 10 weeks but disappeared after two weeks. Miss Sherwood went up against unexpected difficulties and also ran out of cash, she reputedly having a bankroll of $20,000. Union requirements were stated not to have interfered, the minimum number of employees being agreed upon, as for stock generally.

Say a Prayer For The Boys Over There

Equity's members-in-service committee, which attends to sending 'Variety,' N. Y. Sunday Times, Readers Digest and its house organ to men in uniform, is again sending Christmas boxes to members in camps and overseas. Principal item included is fruit cake. It's mentioned by the committee that the boys may eat the cake under unusual conditions. Group states that if they can't eat it they can always throw it, and adds: 'That may seem slightly nutty, but so is the cake.'

Committee forgot to include the suggestion in the gift boxes.

'Family' Stays at Longacre

Deal whereby the Longacre, N. Y., would have been committed to radio has fizzled and the proposed year's lease to WOR has not been signatured. Plan called for moving '3 Is a Family' from that house to another theatre, and the play's producer, John Golden, assented to a request by the Shuberts to move the comedy, with certain stipulations.

Understood the manager was to have received better sharing terms when switching to another house, also other concessions concerning the attraction's advertising. However, it appears that the Shubert office and Golden failed to reach a final okay, and so 'Family' is expected to play through the winter at the Longacre.

Tuners Seek Chorines

Indicating a shortage of chorines or the refusal of ensemble people to tour, ads have appeared in New York dailies seeking girls for two current musicals which are going to the road. 'Star and Garter,' Music Box, wants tall showgirls at $75 weekly, also dancers at $60, both rates being over scale. 'Artists and Models' closing at the Broadway this week and due on the road around New Year's, also advertised for chorus people.

'Star' used a display ad which stated that the revue is going to Chicago. Auditions with bathing suits are being held at the Music Box.

'Belles' Vacated By N. Y. Theatre

Dispute over whether there was a contractual right on the part of Henry Adrian, Broadway newcomer, to keep 'Victory Belles' in the Mansfield, was aggravated Saturday (20) night when the house management declared the engagement ended. Norman Stein, the house manager, stated that Adrian, who produced the show, failed to pay $2,750 rent, guarantee for the current week. Deadline for payment was noon Saturday (20).

Stein said he asked Adrian for the sum before the night performance, the latter replying that he was not obligated. House end refused to permit the scheduled Sunday matinee to be given.

'Belles' played four weeks less one night. It was among the lowest grossing shows on the list. The quoted takings for last week were $3,200, slightly over the previous week. Adrian insisted he could build the play into a success though indications were against that possibility.

Previously Adrian had been given notice to vacate the Mansfield next Saturday (27), Michael Myerberg, who has the house under lease, having booked in Brock Pemberton's 'Janie.' Latter is slated to move in from the Playhouse on Sunday (28), that theatre to get 'Pillar to Post,' new show by the same producer. Adrian contended that because he was guaranteeing the theatre, the stop-limit clause was not operative. Matter went to arbitration, decision being that 'Belles' be permitted to remain at least one week longer than the house intended, but that the theatre management could serve closing notice Saturday (27) if the gross did not top $8,000. Proviso was that the rent be paid.

Although the setting was taken down, Adrian went into court Monday (22) and secured a temporary injunction against Myerberg, on the strength of the arbitration, but with no performances given Sunday and the boxoffice not selling tickets for 'Belles,' show's chances to resume looked slim. Move to make the restraint permanent was argued Tuesday (23) but N. Y. Supreme Court Justice Lloyd Church reserved decision.

Adrian is reputed to be backed by Mrs. Nellie Elliott, scion of the Elliott-Fisher Typewriter Co. 'Janie' is announced on the house canopy.

SONS O' FUN, IN SPADES

Olsen-Johnson Have One Played on Them In Pittsburgh

Pittsburgh, Nov. 23.

Everybody thought it was part of the show last Monday night (15) at Nixon when three boys and three girls walked over the footlights from the audience and dropped six banners in front of them, which read consecutively: 'Why spend $3.85 to see Olsen and Johnson here when you can see them for 60c at the Harris in 'Crazy House.' Then the sextet walked back to their seats again.

Olsen and Johnson later learned the stunt was the doing of their good friend John H. Harris, head of Harris Amus. Co., whose ace house downtown gets 'Crazy House' tomorrow (Wednesday). Harris had purchased six front-row seats for the first performance, planted his sandwich people in the pews and had them march up during one of the few lulls in 'Sons O' Fun.'

All week Olsen and Johnson were tearing their hair trying to think of a way of reciprocating. They were plotting some kind of crazy confusion for 'Icecapades,' which Harris and Arena Managers Ass'n control, and also for the Harris theatre on day their picture opens.

'Anything Goes' Theory Partially Right; 'Artists' Collapse Cited

The idea along Broadway that 'anything goes' this season, because shows thumbed-down by the critics are doing well at the boxoffice, is only partly correct, as indicated by the collapse of 'Artists and Models,' which goes off at the Broadway Saturday (27) after two weeks and two nights. Revue got an even break in its first-night press, four reviews being favorable, four negative, while one notice is regarded as 'no opinion.'

'Artists' is the most costly flop of the new season, production cost being variously given. Lou Walters, who operates the Latin Quarter, highly successful Broadway nightclub, announced the revue cost $125,000 but previous figures from the same source placed the nut at $165,000 while the actual red will fall between the two sums. Extra-space ad copy liberally appeared in the dailies. It's possible, too, that Broadway will support just so many $4.40 top musicals; 'Artists' is a $4.40 top show.

Withdrawal of 'Artists' at least solves the booking problem of 'Carmen Jones,' which Billy Rose has booked into the Broadway for opening Dec. 2. Colored cast operetta is currently in Boston, where the stay was optional for another three weeks on the chance an acceptable house on Broadway could not be obtained before then.

Critics Fooled

Among the attractions which gave some support to the theory that regardless of a weak press plays get across this season is 'Outrageous Fortune,' 48th Street (formerly Windsor). That attraction drew but three favorable mentions but business the first three weeks indicates it has a fine chance. Another show which is faring much better than indicated by the first-night reviews is 'Another Love Story,' Fulton, but the outstanding apparent wrong guess by reviewers is 'Two Mrs. Carrolls' (Elizabeth Bergner), which is playing to capacity business at the Booth. Critics have been correct on most plays which are faring badly or have already folded, so that the 'anything goes' theory is generally held to be fallacious.

'Artists' will be sent to the road around the first of the year. While 'Carmen Jones' is set for the Broadway, the booking of 'Mexican Hayride' and 'Jackpot' musicals in rehearsal, is still a problem. Former is slated for the Imperial but with 'One Touch of Venus' continuing to sell out there, it cannot readily be moved on Jan. 15 if the present pace continues. 'Jackpot' may remain out of town for two months before arriving on Broadway.

Another $4.40 musical which failed is 'My Dear Public,' which drew a distinctly weak press. That show cost $125,000 when it was withdrawn at tryout last season, and another $75,000 was expended on the show this fall.

La Guardia Will Probably Sell Tix, Play Walkons

New York's Mayor LaGuardia and others of the administration are definitely in show business, as indicated by plans for presenting legit in the City Center, formerly Mecca Temple. Two shows have been booked into the City Center and a third has been proposed as the initial presentation.

Newbold Morris, head of the city's council, has asked Gertrude Lawrence to appear in a revival of 'Susan and God,' in which she would co-star with Eddie Dowling, who recently closed in 'Manhattan Nocturne.' Miss Lawrence is said to have been favorable to the idea and details were supposed to be settled during the week, 'Susan' showing being dated for the middle of December.

Booking of 'The Patriots' into the City Center for the week before Christmas (Dec. 20) may jam the plans for 'Susan' and a later date may be chosen. 'Marching With Johnny,' which follows 'The Patriots,' opened in Newark Monday (22). Mayor LaGuardia conferred with union leaders last week and the latter gave assurances of at least $30,000 in subscriptions for the civic theatre attractions.

Morros to Revamp 'Waltz King' Before Premiere on B'way

Chicago, Nov. 23.

When Boris Morros closes his 'Waltz King' at the conclusion of its engagement at the Civic Opera House this Saturday (27) show will undergo a revamping before resuming its tour. Among the changes will be a new book and lyrics to be written by Oscar Hammerstein. Morros plans to recast the show and keep it on the road for about four weeks before taking it into New York, if a theatre is available there at that time.

Among Morros' activities for next season will be a production of 'Carmencita and the Soldier,' the Morros Art Theatre's version of 'Carmen,' with Irra Petina, now in 'The Waltz King' cast, as the lead. According to present plans, Morros will produce this at the Civic Opera House here.

Bamberger Brushes Off Beef on Bucks Co. Yarn

Bucks County Playhouse, leading strawhatter, crashed front pages of a coupla Philly sheets last Friday (19) in unwitting tieup with Brewster aviation plant located in Bucks County. In ballyhoo circles, landing on Page One is usually considered pretty good, but several patrons of theatre mailed clippings to Theron Bamberger, its director, with letters yelling murder. Caption in Inquirer read: 'Brewster Unit Called Bucks Playhouse,' and first paragraph of story read like this:

'Brewster Aeronautical Corp. plant at Johnsville, Pa., was described today as Bucks County Playhouse by Daniel J. Kenneally, assistant plant security manager, in reporting stupidity and laziness, theft and immorality, among company employees.'

Story referred to Kenneally's appearance before House Naval Affairs subcommittee investigating alleged ineptitude at Brewster plant, situated 18 miles from New Hope, where Playhouse functioned until two summers ago, when Bamberger shifted operations to Bellevue-Stratford Hotel, Philadelphia, because of gasoline restrictions.

Patrons who squawked pointed out story made it seem as though Playhouse employees were stupid, lazy and immoral, and urged Bamberger to register kick. Latter, former p. a. himself, couldn't figure out whether yarn was good or bad for Playhouse, and anyway decided to laugh it off on theory squawks don't get anybody anywhere anyhow.

Editors themselves may have noticed simile was off-key, as reference to Playhouse was killed in late editions.

Decision Reserved On Appeal in 'Dinner' Suit

Vincent McConnor, author of a play, 'The Murder Issue,' drew a reserved decision last week from the U. S. circuit court of appeals on his appeal from a dismissal of his plagiarism suit against George S. Kaufman and Moss Hart, authors of 'The Man Who Came to Dinner,' and others. McConnor was also appealing attorneys' fees of $5,195.

Co-defendants with Kaufman and Hart were Warner Bros. Pictures, for filming the alleged infringed play; the estate of Sam H. Harris, who produced the play on the stage, and Random House, publishers of the book. McConnor charged that 'Dinner' was pirated from his play. In dismissing the suit several months ago, Federal Judge Clarence G. Galston ruled 'Dinner' did not infringe on McConnor's play.

New School's Kid Shows

Children's theatre department of the New School of Social Research, N. Y., is giving matinees of Percival Wilde's 'Kings of Nomania' at the Studio theatre, Greenwich Village, this week.

During Christmas week the youngsters will give 'Robing' by Stanley Kauffman. Easter they will perform 'Midsummer Night's Dream,' while in May 'Emil and the Detective,' by Erich Kaestner, is due.

Plays Out of Town

Marching With Johnny

Newark, Nov. 22.

National CIO War Productions presentation of musical revue in two acts, 28 scenes. Directed by Philip Loeb. Features Beatrice Kay, Norman Lloyd, Jack Marshall, April Ames, Harold Gohtron, Mervyn Nelson, Jean Tighe, Virginia Bolen, Beau Jenkins, The Three Pams, Louis Reed Quartet, David Brooks, Gil Johnson, Cony Ruskin, The Showmen, Ginger Dula, Rosetta LeNoire, Mary Sutherland, Tio Trio. Book, lyrics and music by Henry Myers, Edward Eliscu and Jay Gorney; additional songs and sketches by George S. Kaufman & Moss Hart, Leonard Keller, Phil Moore, William Copeland & Searle Kramer, Arnold B. Horwitt, Melville Shavelson, Robert Meltzer, Stella Bloch, Lewis Allen, Arthur Ross & Louis Kaye; settings and lighting, Howard Bay; dances, Dan Eckley; costumes, Rose Bogdanoff. Produced by the authors and director; production supervised by committee, Kermit Bloomgarden, chairman. Sponsored by National CIO War Relief Committee. Opened at Mosque, Newark, Nov. 22, '43; $2.20 top.

Should 'Marching with Johnny' be pruned ruthlessly—and in the right places, of course—his revue can be turned into a hit by the time it reaches Broadway five weeks hence. Even with its many obvious faults, 'Johnny' is fresh, clean, enthusiastic, engaging and frequently thrilling. It abounds in youth and beauty, is rich in material and talent, though much of the richness was only partially realized when the revue began its road tryout at the Mosque, Newark, tonight (22). It can take its place with two other labor-originated shows of other seasons, 'Pins and Needles,' and 'Meet the People.'

'Johnny' starts as something of a book show, but at the opening it became a revue due to extemporaneous slashing. Story, as such, deals with a marine home on leave who learns the amusing and pro-democratic side of civilian life in wartime. Title character appeared frequently in first act when caught, but got lost in the second and final one, which makes it dangerous theatre for lead character to get lost in the shuffle so soon.

When caught show ran about two and a half hours, with about one-third of the programmed material left out. Back stage cutting as the show progressed made i difficult to follow the printed program.

If 'Johnny' has a star, that star is Beatrice Kay, who scores a personal triumph with her singing and comedy. She does her standard torch-singer stint, but otherwise works with new material, and proves herself a first-ra e comedienne-singer. She's especially fine in the 'You and Your Broken Heart' and 'The Four Rivers' numbers, both original tunes and right on the beam to become hits. She also scores heavily in the brilliant, wi ty 'End the Beguine' number. This turn, which involves music, talk, dancing and pantomime, would be a standout in any show. Its effect was marred somewhat through the general tendency predominating in 'Johnny' to let everything run overtime at the preem.

Norman Lloyd appears mostly in the sketches and also puts over the fresh and clever 'That Mittle-Europa Europe of Mine' number.

As a whole, the sketches seem poor when compared to the songs. There are frequently funny, biting lines or situations in the skits, but their

(Continued on page 62)

Dream Street Beat

(Broadway Legit Lowdown)

Two propositions intrigue Paul Robeson. If he doesn't tour 'Othello' next season he may do an intimate production of 'Boris Godunoff,' or star in a play about Haiti which he's reading and finds interesting...Alexander Cohen, 23-year-old producer, has been trying to get Ronald Colman for 'Duke In Darkness.' The role would keep Colman on stage every minute except for 40 seconds...Theron Bamberger is dropping his option on 'Ridin' On His Pony,' which leaves him without plans for the rest of the season...Until Langner & Helburn return from the Coast, no one in the Guild knows which show is next...In 1935 'The King With the Umbrella' played some 500 times. Richard Eichberg is reviving it under the title 'But Not To-Night.' Scheduled for Xmas...It's a race between the army and Jean Muir's 'New Horizon' for Sam Wanamaker...On Monday morning Ronnie Hammond announced camp shows are off. Lack of funds. If they get money the USO will send a stock co. abroad to do five or six shows in repertory, maybe two a night. Hugh Rennie is to direct. Nedda Harrigan, Leo Chalzel and Stephen Chase are set...Walter Brooks expects to revive 'Little Jesse James,' the musical hit of 1923.

Don Appel, director of Preview Productions, has had to stop casting 'Checkmate' till he can cast himself a good secty...Cedarhurst Theatre Stock co. will probably hold over 'Guest In the House' for a third week. And is talking of doing a musical version of 'Rain'...Joe Milner's 'The Man I Ate For Dinner' is hunting three outstanding stars...Jules Ziegler is trying to put Ray Bolger and Irena Baronova in Dave Wolper's 'Ankles Aweigh'...Dick Maney is praising six shows and has a waiting list of four more...The Mackey ticket mine says two more 'no' go up on their board. 'Othello' and 'Winged Victory,' and they're selling March 'Oklahoma' and asking customers 'y'wanna buy July 4th matinee?'...Max Richard, film caster for N. Y. shorts, has told his office force to register all likely looking new faces...The usherettes who work for Shuberts' Miss Duffy divide into two groups: the drama students who ask for 'Othello' jobs, the others who want musicals where the tips are good...19-year-old producer Jimmy Elliott just got a letter from the penitentiary which reads: 'the warden says it's a good play and I need the money for my next sentence when this is done.'

Ben Hecht is working on two books, 'A Guide for the Bedevilled,' due in January, and 'I Hate Actors,' March . . . 'The Golden Land' is itching to come uptown in English, what with its good reviews. All the stars are good linguists . . . Leonard Keller, former bandleader who sold CIO the 'Marching With Johnny' idea, has had most of his material chopped . . . Only one member of the 'Janie' cast will be in the Warner Bros 'Janie.' Nine-year Clare Foley leaves Saturday for 12 weeks shooting . . . The Hollywood Negro stars doing legit in N. Y. are very unhappy about the hotel situation. Housing has become a nightmare for them. White friends of Billy Holliday have been hunting her a hotel for weeks . . . Robert H. Gordon ('Pins & Needles,' 'What's Up') is getting the mail and offers of the other Bob Gordon, and v.v. . . . Regularly every Thursday at noon, 'Oklahoma' gives singer auditions backstage . . . The best tippers are at 'Artists & Models,' say the hired help . . . It was first Cheryl Crawford who was to present 'Cherry Orchard' with Eva Le Gallienne and Margaret Webster. Now it's Carly Wharton . . . David Lowe is spending 25G on 'New Georgia.'

Interesting avocations: One actor earns 10c a label for pasting Sanitube ads in the gents' rooms. Nets $30 a week while on his leisurely rounds. For a quick fin, actors deposit a pint of blood at Sharp & Dohme...The National Biscuit Co. lets actors toil after their rounds, 4:30 to 1 in the morning, for $31 a week plus a raise every 25 days if they stick...Next Monday the New Opera co. holds singer auditions for 'La Belle Helene'...The Music Hall is losing men vocalists...The John Moses, who has taken over 'Stove Pipe Hat' from Ray Golden and John C. Wilson, is the son of Harry Moses, co-producer of 'Grand Hotel' and 'The Old Maid.' For seven years he's agented actors...The word's gotten around that Al Beckman, of Beckman & Pransky, has 70G to back plays, and big names in the theatre have been rushing in the propositions...Jose Ferrer is reported 1A...Up to this writing not a peep from the New Amsterdam Stock co., rumored to be hunting a ground floor small theatre in the Village...Tabloids have tipped the tyro actors where Orson Welles lives and he's now leaving by the back door...This week 'Over Here' gets Lionel Stander and the Coast Guard its author, John Bright...Schildkraut couldn't get LeGallienne to continue touring with 'Uncle Harry,' so returns here to see what cooks on his 'Cobbler of Hankville' and its 40G budget...Jean Muir sits patiently all day at Carnegie Hall listening to applicants for the 15-year parts in 'New Horizon'...Vincent Youmans' 'Good Neighbor' hired Nola Studios for preliminary auditions a few days ago...A Judith Anderson type is keeping H. C. Blaney from rehearsals...Cugat is hunting male voices for his band and has sent a scout around Dream Street.

Dialog in that Broadway automat: 'Well, thank God, after the war all of you will get fired.'

Chorus: 'We'll go in the movies.'

Current Road Shows

(Nov. 24-Dec. 4)

'Abie's Irish Rose' — Plymouth, Boston (24-4).

'Abie's Irish Rose' (2d Co.)—Lyric, Richmond (24-27); Academy of Music, Roanoke (29-30); Mun. Aud., Charlestown (1-2); Midland, Newark, O. (3); Weller, Zanesville (4).

'Army Play By Play'—American, St. Louis (24-27); Hartman, Columbus (29-1); Victory, Dayton (2); Park, Youngstown (3).

'Arsenic and Old Lace' (2d Co.)—Hanna, Cleveland (24-27); Cass, Detroit (29-4).

'Blackouts of 1943' (vaude)—El Capi an, Hollywood (24-4).

'Blithe Spirit'—Royal Alexandra, Toronto (24-27); Nixon, Pittsburgh (29-4).

'Blossom Time'—Shubert, Boston (24-4).

'Carmen Jones' (tryout) — Opera House, Boston (24-27).

'Corn Is Green'—Studebaker, Chicago (24-4).

'Dark Eyes'—Davidson, Milwaukee (24-27).

'Doughgirls' (2d Co.) — Colonial, Boston (24-4).

'Doughgirls' (3d Co.)—Cox, Cincinnati (24-27); Mem. Aud., Louisville (29-30); Coliseum, Evansville (1); English, Indianapolis (2-4).

Gilbert and Sullivan — Forrest, Philadelphia (24-4).

'Good Night Ladies'—Blackstone, Chicago (24-4).

'Hollywood Ice Revue'—Coliseum, Minneapolis (24-28); Olympia, Detroit (2-4).

'Icecapades'—Gardens, Pittsburgh (24-25); Mun. Aud., Buffalo (27-4).

'Jackpot' (tryout)—Shubert, New Haven (2-4) (premiere).

'Jane Eyre'—Geary, San Francisco (24-4).

'Janie' (2d Co.) — Civic, Chicago (24-4).

'Junior Miss' — Omaha, Omaha (24); Mun. Aud., Kansas City, Mo. (25-27); Convention Hall, Tulsa (28); Shrine Aud., Oklahoma City (29-30); Arcadia, Wichita (1); Aud., Denver (3-4).

'Kiss and Tell' (2d Co.)—Harris, Chicago (24-4).

'Kiss and Tell' (3d Co.)—Locust, Philadelphia (24-4).

'Kiss and Tell' (4th Co.)—Curran, San Francisco (24-4).

'Little Women'—Lafayette, Detroit (24-4).

'Life With Father' (2d Co.)—English, Indianapolis (24-27); Davidson, Milwaukee (29-4).

'Lovers and Friends' (tryout)—Erlanger, Buffalo (24-27).

'Marching With Johnny'—Mosque theatre, Newark (24-27); Metropolitan, Providence (29-1); Klein Aud., Bridgeport (2-4).

'Oklahoma' (2d Co.)—Erlanger, Chicago (24-4).

'Porgy and Bess'—Mem. Aud., Louisville (24); Hartman, Columbus (25-27); American, St. Louis (29-4).

'Ramshackle Inn' (tryout)—Wilbur, Boston (24-4).

'Sons O' Fun'—Nixon, Pittsburgh (24-27); Hanna, Cleveland (29-4).

'Student Prince' — Cass, Detroit (24-27); Royal Alexandra, Toronto (29-4).

'The Patriots'—National, Washington (29-4).

'The Voice of the Turtle' (tryout) —Walnut, Philadelphia (24-4).

'Three's a Family' (2d Co.)—Bushnell Aud., Hartford (24); Mun. Aud., Worcester (25); Klein Aud., Bridgeport (26-27); Lyric, Allentown (29); Rajah, Reading (30); Community Aud., Hershey (1); War Mem. Aud., Trenton (2); Erie, Schenectady (3-4).

'Tobacco Road' — Shubert, New Haven (24-27); Playhouse, Wilmington (2-4).

'Tomorrow the World' (2d Co.)—Selwyn, Chicago (24-4).

'Uncle Harry'—National, Washington (24-27).

'Without Love'—Biltmore, Los Angeles (24-4).

Shows in Rehearsal

'Feathers In a Gale'—Arthur Hopkins, Martin Burton.

'Over 21'—Max Gordon.

'Suds in Your Eye'—Kay Brown, J. H. Del Bondio.

'New Horizon'—Milton Baron, Toni Ward, Jean Muir.

'Lady Comes Home'—J. J. Leventhal, George Brandt.

'Storm Operation' — Playwrights Co.

'Mexican Hayride'—Michael Todd.

'Pillar to Post'—Brock Pemberton.

'Jackpot'—Vinton Freeley.

'The World's Full of Girls'—Jed Harris.

Plays on Broadway

A Connecticut Yankee

Richard Rodgers production of musical adaptation of Mark Twain's story in two acts, prolog and epilog (5 scenes). Book by Herbert Fields; music, Richard Rodgers; lyrics, Lorenz Hart. Features Vivienne Segal and Dick Foran. Directed by John C. Wilson; scenery and costumes, Nat Karson; dances, William Holbrook and Al White, Jr.; orchestra under direction of George Hirst; arrangements by Don Walker. At Martin Beck, N. Y., Nov. 18, 1943; $4.40 top ($5.50 opening).

IN HARTFORD

Lt. (J. G.) Kenneth Kay........Robert Byrn
Judge Merrill........John Cherry
Admiral A. K. Arthur....Robert Chisholm
Ensign Gerald Lake, USN..Chester Stratton
Ensign Allan Gwynn, USN...Jere McMahon
Lt. Martin Barrett, USN.......Dick Foran
Capt. Lawrence Lake, USN....Stuart Casey
Lt. Fay Merrill, WAVE......Vivienne Segal
Corp. Alice Courtleigh, WAC...Julie Warren

IN CAMELOT

Sir Kay........Robert Byrn
Martin........Dick Foran
Sandy........Julie Warren
Arthur........Robert Chisholm
Merlin........John Cherry
Guinevere........Katherine Anderson
Launcelot........Stuart Casey
Galahad........Chester Stratton
Angela........Mimi Berry
Queen Morgan La Fay......Vivienne Segal
Gawain........Jere McMahon
Mistress Evelyn........Vera-Ellen

'A Connecticut Yankee,' with all its refurbishing, is not a very sprightly gentleman in 1943. There's a creakiness in its modernized book, a lack of humor in its dialog, and a bad case of wooden acting by its title-roleist, Dick Foran. The 1927 hit musical, however, has two saving graces in the superb Richard Rodgers-Larry Hart score and Vivienne Segal's fine trouping. These qualities, especially in view of the current lush legit market, will probably spell good boxoffice for Rodgers' first venture as a producer.

In revising the book, Rodgers, Hart and librettist Herbert Fields tossed in the Navy, male and female, in the prolog and epilog of the story that takes Foran back some 1,400 years to King Arthur's court. Several new song numbers were also injected, including a comedy wow, 'To Keep My Love Alive,' in which Miss Segal, as Queen Morgan La Fay, is boffo as she chronicles her riddance of numerous husbands who didn't reach her nuptial standards. 'Ye Lunchtime Follies,' sung by Chester Stratton, 'Can't You Do a Friend a Favor,' by Miss Segal and Foran, and 'The Camelot Samba,' danced by Jere McMahon and the ensemble, are other new items in the 1943 war and hoofology flavor. In 'Lunchtime Follies,' for instance, Stratton does a broad takeoff of Frank Sinatra that's good for a strong laugh.

'Thou Swell' and 'My Heart Stood Still,' sung by Foran and Julie Warren, and 'On a Desert Island,' by Stratton, McMahon and Vera-Ellen, are reprises from the original production, presented by Lew Fields (Weber &), and they are just as melodically clicko now as they were in 1927.

To Foran's credit is his good singing voice and handsome appearance, and it's unfortunate he just couldn't unbend more in projecting his personality. Miss Warren, a cute blonde, is likewise weak histrionically and coiffed rather poorly to the point of being an in-between Veronica Lake.

Miss Segal, as a result of her support, dominates the stage every moment she's on. She was the standout opening night, and the only ones who ran her a close second were two hoofers, McMahon, a ballet-type of tapster, and Vera-Ellen, a cute soubret, also plenty nifty with heel 'n' toe work. Both are youngsters, McMahon coming from the niteries and Vera-Allen from minor roles in a few other musicals, and they tied the show into a knot on every one of their appearances, solo or in duet.

Robert Chisholm, as King Arthur; Johnny Cherry, as Merlin the magician; Stuart Casey, as Sir Launcelot; Katherine Anderson, as Queen Guinevere, and Robert Byrn, as Sir Kay, are the only others importantly cast. They acquit themselves adequately, if not sensationally, but little more could be expected since the dialog isn't scintillating.

Nat Karson designed both the scenery and costumes, and he did a nice, colorful job. William Holbrook and Al White, Jr., staged the ensemble dances, which, while mostly routine, fit the bill. John C. Wilson directed the production and it appeared as though he could have stepped up the pace a bit. George Hirst's direction of the orchestra is topnotch.

Scho.

Lady, Behave!

High Bennett production of farce in three acts, by Alfred L. Golden, staged by the author, setting by Frederick Fox, at Cort theatre, N. Y., Nov. 16, '43; $3.30 top ($4.40 opening).

George Morton........Jack Sheehan
Roland Talbert........Karl Weber
Louise Morton........Pert Kelton
Margaret Bannington........Lois Dow
Mike Rogers........Thomas Hume
Mrs. Lansing........Madge Skelly
Miss Jones........Norma Winters
Miss Shaw........Carol Stone
Dr. Baker........J. Warren Lyons
Inspector Weiskopf........Dan Niels

Although 'Lady, Behave!' is one of the most tasteless and gruesomely unfunny farce attempts in memory, it's too silly and futile to be worthy of indignation. It's so ludicrously bad it's kind of pathetic.

Alfred L. Golden's leering script deals with a fake psychoanalyst, his common ex-wife, her lecherous accomplice and a repulsive assortment of erotic lunatics. The author obviously thinks the desperate, repetitious wheezes about sex are a scream, but the joke, dismal as it is, is on him. What's more, the whole embarrassing mess has been clumsily staged by the author and ineptly acted by the entire cast. The only acceptable thing about the fiasco is Frederick Fox's single setting.

Hobe.

'Victory Preem'

Continued from page 58

inents. There are others. The cast is reple e with talent and, curiously, some of the more show-wise were least utilized, perhaps in itself a good idea.

The two acts divided in 10 scenes and 7 scenes, respectively, utilize four revolving stages (holdover from 'Lady in the Dark') and the mechanics were as perfect as the audience reaction at the opening. The same was not true at a 3 a. m. Thursday rehearsal, which caused the sleepless, worried and harried Hart to hold one at 3 p. m. that same day (i.e. Friday matinee), just preceding the charity preview Friday night. This was almost a dud, due to a curious charity audience which streamed down the aisles late. Hart personally wouldn't permit one quartet to enter the theatre at a quarter of 10 Friday, so burned was he at the general rudeness to his kids, already bothered by a noisy, yoo-hooing audience. This was completely not the case at the formal premiere. All of Hart's worries—'No show can follow that Boston buildup and that out-of-town ballyhoo,' he bemoaned—are over.

Mapleton, O., which is a favorite Hartian locale—used by him before in 'The American Way,' 'Lady in the Dark' and 'Man Who Came to Dinner'—is revived for 'Victory.'

Of the basic credits, Sgt. Henry Horner's lights; dances by 2d Lt. Leonard de Pour; costumes by Sgt. Howard Shoup, and lighting by Sgt. Abe Feder are strictly professional.

Legit Follow-Up

'THREE'S A FAMILY'
(Court Square, Springfield, Mass.)

Springfield, Mass., Nov. 17.

John Golden's second company not only is getting its quota of laughs, but is fast extending the reputation of the Ephrons' stork comedy, 'Three's a Family,' which has been titillating Broadway the past few months. The three-act farce is good stock company fare, and this company plays it for all the laughs, which are doubly effective in these draft and baby-conscious days.

Margaret Irving, as the Mount Holyoke alumna whose humor is on the acidulous side because her brother-in-law made a bad investment of her $1,200 some 11 years before, is standout. The casting of some others is not completely convincing, but situations and lines add up effectively.

As the doddering doctor who comes out of retirement because the younger men have gone to war, Charles Burrows makes his Dr. Bartell just pathetic enough to be real. Otto Hulett, as the brother-in-law, is mellow enough to be understandable, but tenseness still troubles Myrtle Tannahill, as his wife, and George Calvert as the irascible son-in-law. Josephine McKim, as his daughter, William Hodge, as his son, and Helen Stenborg as the son's wife-about-to-deliver, are adequate in foolproof parts. Eulabell Moore, as the slap-happy Negro maid, milks the part for every possible laugh. Truman Gaige and Barbara Bell Wright are on stage long enough to complicate the plot and to announce that they, too, are infanticipating. The single act set by Stewart Chaney is good.

Dono.

Swoboda May Get It In N. Y. This Winter

'They Can't Do That to Swoboda' may be seen in play form on Broadway this winter, the book having been adapted by Hi Kraft, in New York from Hollywood to confer with Milton (Mickey) Baron, who's slated to produce it. 'Swoboda' is a novel by John Pen, reviewers rating it an amusing yarn.

Baron, general manager of the New Opera Co.'s revival of 'The Merry Widow' (Majestic, N. Y.), is also to present 'New Horizon' in association with Jean Muir and Toni Ward. 'Horizon' is a Russian play originally called 'Mashenka' and adapted by Peggy Phillips.

'Oklahoma' Sellout $25,000 in Chi, 'Waltz King' 25G, 'Tomorrow' OK 13G

Chicago, Nov. 23.

Most attractions had substantial increases last week, with 'Oklahoma' a sellout at the Erlanger and 'Kiss and Tell' drew down $18,000, great gross. Under American Theatre Society-Theatre Guild sponsorship 'Oklahoma' did $25,000, subscription discounts accounting for 20% less than house capacity of $30,000 at current scale. House should hit this figure after first three weeks.

After starting off like a house afire 'The Waltz King' dropped to $25,000 in its third week at Civic Opera House and will close Saturday (27) for revision. 'Maid in Ozarks' wound up a 64-week run Nov. 21 at the Great Northern and will be succeeded Thursday (25) by 'Unexpected Honeymoon,' originally known 15 years ago as 'Unexpected Husband.'

Estimates for Last Week

'Corn Is Green,' Studebaker (2d week) (1,400; $2.75). Jumped to $17,500.

'Good Night, Ladies,' Blackstone (84th week) (1,200; $2.75). Slight drop to $15,700.

'Janie,' Civic (5th week) (900; $2.75). With help of two-for-ones, did around $8,500.

'Kiss and Tell,' Harris (28th week) (1,000; $2.75). Out in front of straight plays, $18,000.

'Maid in Ozarks,' Great Northern (64th week). Closed long run Sunday (21) to about $6,000.

'Oklahoma,' Erlanger (1st week) (1,400; $2.75). Sellout $25,000.

'Tomorrow the World,' Selwyn (2d week) (1,000; $2.75). Spurted to $13,000, good.

'Waltz King,' Civic Opera House (3d week) (3,500; $3.65). Dropped to $25,000.

'SONS' DISAPPOINTING $21,500 IN PITTSBURGH

Pittsburgh, Nov. 23.

'Sons O' Fun' was somewhat disappointing in first week of its fortnight engagement at Nixon here, doing only $21,500 for the poorest stanza Olsen and Johnson show has had since it hit the road. Couple of alibis could be the $3.85 top, stiffest scale of the season locally so far, and fact that the comedians' new Universal picture, 'Crazy House,' had been announced to open at Harris theatre during the musical's stay. Pic preems tomorrow (24).

Following 'Fun,' Nixon gets two returns in a row, 'Blithe Spirit,' with the Broadway cast this time, however, and 'Student Prince.'

Cornell-Massey Sock $24,700 in 'Lovers,' Cleve.

Cleveland, Nov. 23.

The Hanna continues to hit sock grosses for November. Katharine Cornell and Raymond Massey rolled up estimated $24,700, close to capacity, in eight performances of 'Lovers and Friends,' at $3 top last week.

'Oklahoma' on the previous stanza cracked all house records with $31,600.

'Dark Eyes' Meager $3,500 in 3 Days, Indpls.

Indianapolis, Nov. 23.

Biz for 'Dark Eyes' never got rolling in three days at the English (1,500) ending Wednesday (17) and the comedy grossed a meager $3,500 at a $2.75 top despite enthusiasm from the press.

Advance sale indicates a prosperous stand for 'Life with Father,' coming here for the third time Monday (22) to stay the full week.

'Blithe Spirit' 15G, Mont'l

Montreal, Nov. 23.

John C. Wilson's presentation of Clifton Webb and Peggy Wood in 'Blithe Spirit' at the 1,584-seater His Majesty's, six nights and two matinees, scaled at $3 top, grossed whammo $15,000.

House sold out last three nights with advance sales accounting for first time.

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VERSATILITY

'Family' Fine $12,300 In N. H., Springfield

New Haven, Nov. 23.

Road company of '3 Is a Family' pulled okay notices at Shubert last weekend (18-20) and walked off with an estimated $6,500 gross. At $2.75 top on four performances, this hit the right spot.

House has several busy weeks ahead, starting with current full-week stand of 'Tobacco Road' (22-27) at $1.65 top. Next week brings preem of 'Jackpot,' Vinton Freedley musical (Dec. 2-4), then comes 'Blossom Time' for a three-day stand (9-11). Next definite booking is 'Over 21' (Ruth Gordon), set for Dec. 16-18.

Local legit will get some competition when 'Ice Follies' hits the Arena for week of Dec. 13-19. Top has been boosted to $3.30 on this one, and advance indicates a cleanup.

Springfield Okay

Springfield, Mass., Nov. 23.

The second company of 'Three's a Family' grossed $5,800 in two nights and a matinee here this week. It was a presentation of The Playgoers of Springfield in the Court Square theatre.

Opening night was weak, but reviews packed the house Wednesday (17).

'HARRY' 19G IN WASH., LOOKS TO 40G IN 2 WKS.

Washington, Nov. 23.

'Uncle Harry,' with Eva Le Gallienne and Joseph Schildkraut, ran into prosperity here and grossed $19,000 in its first eight performances. Play was kindly treated by critics and on the fortnight's engagement, under American Theatre Society auspices, should gross close to $40,000.

Announced intention to close after the D. C. engagement is attributed officially to booking difficulties. Show is too heavy to play split weeks and one nighters, taking eight hours to put up. However, various other reasons have been given for the fold. As originally booked show intended to close after the Chicago engagement, but was unable to get the desired house in the Windy City. Good biz has prevailed everywhere.

Gilbert & Sullivan repertoire comes in for two weeks after another American Theatre Society attraction, 'The Patriots,' leaves in mid-December. Latter has a heavy advance sale and should prosper. The New Year's week attraction will be Ruth Gordon in her own play, 'Over 21.'

'Road' Solid $11,200 In Return to Balto

Baltimore, Nov. 23.

The old profit perennial, 'Tobacco Road,' returned to Ford's last week and rang up a solid $11,200 for the 1,430-seater at a top of $1.67. In opposition, at the indie-booked Maryland, was George Abbott's production of William Saroyan's 'Get Away, Old Man,' in a pre-Broadway effort which drew mixed notices and a mild estimated $6,000.

Booked in as the fourth of six plays promised under American Theatre Society-Guild subscription, 'The Patriots' is currently holding down the spot at Ford's, while the Maryland remains dark until Dec. 9, when the Playwrights will present Maxwell Anderson's new one, 'Storm Operation.'

'People' in Clover, $3,600 17th Wk. L.A., 'Love' Out

Los Angeles, Nov. 23.

Theatre Guild production of 'Without Love,' starring Constance Bennett, opened two-and-a-half week stand last night (Mon.) at the Biltmore after two postponements. Relighting of Biltmore will keep the mazdas burning steadily till June with present setup of advance bookings.

Ken Murray's 'Blackouts of 1944' continues its merry pace at the El Capitan, clocking the usual $14,600 for 75th week. 'New Meet the People' at Assistance League Playhouse tabbed profitable $3,600 in 17th stanza, while 'Yours for Fun,' at the Hollywood Music Box rose to $8,000, which, together with slicing of overhead, gives show close to an even break. 'Save Me a Sailor' is holding on at the Mayan through impetus given by Hollywood Guild benefit tickets, getting around $5,000. 'Maid in the Ozarks' carries for a few more stanzas at the Belasco, clocking light $4,800 for 10th week.

'Arsenic' $15,000 In Buffalo, Rochester Split

Buffalo, Nov. 23.

'Arsenic and Old Lace,' playing its fifth engagement in two seasons at the Erlanger first half of last week, drew close to capacity for four showings. At $2.20 top the tally ran up estimated excellent $6,000.

Rest of the week was played in Rochester, N. Y., its second showing there, and the gross was an estimated $9,000, making it nearly $15,500 on the week.

Two performances of the Ballet Theatre, at $2.75 top, on Sunday (21) netted standee business estimated at nearly $5,000 at the Erlanger.

'Kiss' Big $19,000 In 1st Philly Wk.

Philadelphia, Nov. 23.

There was no big b.o. standout last week on Philly's legit front, although all three attractions made the grade as far as profitable biz was concerned.

For the first time this season the town had no big musical show with a high scale to shoot figures up. Only musical offering last week was the Boston Comic Opera Company, which in the first of three weeks at the Forrest fell considerably under expectations, but managed to pull $10,700, which was probably okay for the outfit which did three of the old G. & S. standbys the first week and is holding the novelties for later in the engagement. Company is generally well regarded here and will probably pick up sharply on two final weeks, but Savoyards still figure arrangement of operas wasn't conducive to best attendance.

'The Patriots,' in its second and final week at the Walnut under ATS subscription auspices, the historical drama having had rave notices, got a strong $17,300 in its getaway session here. However, of the week's shows the one that amazed and is being watched, despite its laggard start, was 'Kiss and Tell.' Advance was disappointing, but a last-minute b.o. tapping helped, as did enthusiastic notices, and show has been gaining ever since local preem, and looks set here for six weeks, anyway. Considering negligible advance, week's $19,000 was remarkable.

Only opening this week was 'Voice of Turtle,' which began a two weeks' stanza at the Walnut last night (22), with favorable indications due to cast film names.

'FATHER' $19,000

Winds Up 10-Performance Date In St. Louis, Army Plays Big Advance

St. Louis, Nov. 23.

Biz at the American theatre is bounding along merrily. Another profitable stand was hung up by 'Life With Father' as it wound up a 10-performance stay Saturday (20). With the comedy playing at pop prices ($2.24 top), here, an estimated gross of $19,000 was grabbed. Harry Bannister and June Walker as the leads copped posies from the crix.

The all-soldier playlets, 'The Army Play by Play,' opened a week's date at the American last night (Monday). The 1,700 seat house is scaled at $2.80, and there's a heavy advance.

B'way Spotty; 'Yankee' OK $17,000 In 1st 5 Shows, 'Voyage' Mild $8,000, And Ditto for 'What's Up,' $14,500

Business on Broadway varied last week though considerable impetus was given biz by the top opening of the season in 'Winged Victory' on Saturday (20).

'Connecticut Yankee' started fairly strong. 'What's Up,' another recent musical arrival, had a mild last week. 'The Innocent Voyage' drew a fairly good press but a mild first gross. 'Lady Behave' was heavily panned. This week's surprise closing is 'Artists and Models,' major musical casualty.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'A Connecticut Yankee,' Beck (1st week) (M-1,214; $4.40). Opened last midweek, getting fairly good press; around $17,000 in first five performances, with weekend selling out; can gross $27,000.

'All for All,' Bijou (8th week) (C-630; $3.30). Again around $5,000, which may be even break; 'When Doctors Disagree' due to follow soon.

'Angel Street,' Golden (102d week) (D-789; $3.30). Tapering off along the line did not affect pace of this melter, which again approximated $9,000.

'Another Love Story,' Fulton (6th week) (C-938; $3.30). While most other shows slipped a bit last week business here was better, with gross quoted around $12,000, okay.

'Arsenic and Old Lace,' Hudson (150th week) (CD-1,094; $3.30). Like most others, business dropped, being estimated around $9,000, profitable.

'Artists and Models,' Broadway (R-1,942; $4.40). Final and second week plus two days; started with a rush, then went off markedly; last week's takings estimated around $22,000 but $30,000 necessary to break even. 'Carmen Jones' follows next Thursday (Dec. 2).

'Early to Bed,' Broadhurst (23d week) (M-1,160; $4.40). Has been offish lately and last week's approximate $22,000 under musical's average but should stick through winter.

'Get Away Old Man,' Cort (C-1,064; $3.30). Presented by George Abbott; written by William Saroyan; quizzical notices out of town; opens tonight (Wednesday).

'Harriet,' Miller (29th week) (D-940; $3.85). With standees most times, engagement now figured to span season; well over $17,000; nearly capacity in five nights and three matinees.

'Janie,' Playhouse (62d week) (C-865; $3.30). Dropped to around $7,000; will move to Mansfield next week.

'Kiss and Tell,' Biltmore (35th week) (C-920; $3.30). Off somewhat with last week's gross quoted bit over $15,000; substantial for laugh hit.

'Lady Behave,' Ambassador (1st week) (C-1,200-$3.30). Drew severe press panning and very little business after opening at Cort Tuesday (16) of last week but moved here to make way for 'Get Away, Old Man.'

'Life With Father,' Empire (208th week) (D-1,000; $3.30). Dropped almost as much as it picked up previous week; quoted at $13,400; still well up in the going.

'Oklahoma,' St. James (34th week) (M-1,520; $4.40). Still a wonder show; there never has been a letup in attendance, and along with road company is cleaning up plenty; $30,600.

'One Touch of Venus,' Imperial (7th week) (M-1,367; $4.40). Another sock success; betters $35,500 with plenty of standees.

'Outrageous Fortune,' 48th Street (3d week) (D-873; $3.30). Edged off last week but substantial getting more than $12,000 and should register.

'Rosalinda,' 46th Street (56th week) (O-1,347; $3.30). Change of location (moved from 44th Street) may explain drop to around $22,000; however, has steady call and slated through season.

'Something for the Boys,' Alvin (45th week) (M-1,337; $4.40). Went off in about same proportion as some other musicals and gross was rated around $26,000.

'Star and Garter,' Music Box (74th week) (R-1,004; $4.40). Slated out this week but stays until Dec. 4; revue has earned young fortune; down to around $15,000 but road should be big; 'Feathers in a Gale' likely successor.

'Stars on Ice,' Center (68th week) (repeat date) (R-3,000; $1.65). Still cleaning up with business varying only at holiday times when gross jumps; $25,000 estimated.

'The Doughgirls,' Lyceum (47th week) (C-997; $3.30). One of the best laugh shows in seasons and likely to play into next summer if not longer; approaches $17,000 every week.

'The Innocent Voyage,' Belasco (1st week) (D-1,000; $3.30). Several notices rather enthusiastic but first week's business doesn't indicate click; mild $8,000 with subscriptions (Theatre Guild).

'Three's a Family,' Longacre (28th week) (C-1,018; $3.30). Laugh show which started mildly and then picked up smartly with some cutrate support; $10,000 claimed.

'Tomorrow the World,' Barrymore (32d week) (D-1,064; $3.30). Bit under-estimated; $16,000, one of most successful anti-Nazi dramas ever tried.

'The Two Mrs. Carrolls,' Booth (16th week) (R-712; $3.30). Not noticed much by press but has been clicking to sellout business and looks set for season; $14,500.

'Victory Belles,' Mansfield. Forced to suspend; appeared to have little chance; takings last week under $3,500; four slender weeks.

'What's Up,' National (1st week) (M-1,162; $4.40). First full week not up to expectations; takings around $14,500; could get around $25,000; radio exploitation started.

'Winged Victory,' 44th Street (D-1,325; $4.40*. Opened Saturday (20) and drew rave notices; can gross $35,000 according to estimated possibilities and should reach that figure this week.

'Ziegfeld Follies,' Winter Garden (34th week) (R-1,523; $4.40). There are contenders for top gross honor but this revue still rated tops the coin end; off last week but $37,000 quoted.

REVIVALS

'Merry Widow,' Majestic (16th week) (O-1,695; $3.30). Eased off to around estimated $27,500 last week but at that level goodly profit earned.

'Othello,' Shubert (4th week) (D-1,325; $3.30). With subscriptions about finished, gross went up and was estimated better than $24,000; capacity all performances.

ADDED

'Tropical Revue' Forrest (9th week) (R-1,195; $3.30). Katherine Dunham's colored dance revue switched here last week after scoring at the Beck; only fair in six showings; $8,000 but $12,000 on week, first two performances last week at Beck.

'Carmen' Okay in Boston at $23,000, 'Doughgirls' 20G, 'Turtle' SRO 17G

Boston, Nov. 23.

Legit biz in Boston is so good it's getting monotonous. Given reasonably good shows, all houses will hover near the top week in and out, and this holiday week is no exception. 'Abie's Irish Rose,' 'Blossom Time' and 'Doughgirls' all came in Monday (15) and proceeded to go, if not clean, the next thing to it. Meanwhile, 'Carmen Jones' went into its second week to face diminishing returns as unfavorable location really began to tell, and 'Voice of the Turtle' finished up its two-week visit at the top.

Only new opening of this week is 'Ramshackle Inn,' ZaSu Pitts starrer, off to a brisk start at the Wilbur Monday (22). No immediate prospects at the moment, but three shows are booked for December so far.

Estimates for Last Week

'Abie's Irish Rose,' Plymouth (1,424; $2.75). Plenty of interest, all resulting in a great estimated $15,500. Two more.

'Blossom Time,' Shubert (1,500; $2.75). Eighth or ninth visit (they've lost track) and still plenty of fight left; estimated $15,000. Next-to-last week current.

'Carmen Jones,' Opera House (3,500; $2.20; Sat. nite, $2.75). Location beginning to tell in second week, $23,000; $2.20 a mistake; leaves Saturday.

Wow here, hitting $20,000 first week, estimated. Extended engagement fairly certain.

'Voice of Turtle,' Wilbur (1,300; $2.75). Went clean in first week to take $17,000, estimated, in final sesh. Moved out Sat. (20) and replaced by 'Ramshackle Inn.'

OBITUARIES

LORENZ HART

Lorenz Hart, 47, died in N. Y., Nov. 22, following two-day pneumonia attack.

Details in music section.

CHARLES RAY

Charles Ray, 52, early star of silent films, Nov. 23 in Hollywood of a throat infection which spread from an infected tooth. He had been hospitalized for five weeks.

In recent years Ray worked as an extra at Metro, along with a group of other oldtimers who were always kept busy.

Ray is best remembered in Hollywood as a comic who decided to produce his own pictures and sunk $600,000 of own and friends' coin into 'The Courtship of Miles Standish' which proved a colossal flop. That lead to bankruptcy and other ill-starred ventures which included publishing a fan mag.

He kept pretty much to himself in later years and few people in the picture biz knew of his home or professional life.

IN MEMORY OF
MY HUSBAND
LEM
(Nov. 24, 1942)
TONI WARD

LEE BEGGS

Lee Beggs, 72, veteran character actor, died Nov. 18 in the Lenox Hill hospital, N. Y.

Beginning his stage career in San Francisco in 1888, Beggs was prominent in stock companies for many years, afterwards playing in 'Under the Red Robe' and 'Naughty Marietta,' before going to London with 'Room Service' in 1938.

He is survived by his widow, and a son, Malcolm Lee Beggs. Funeral services under the auspices of the Actors' Fund were held at Cooke Funeral Home, New York, on Nov. 20.

IN MEMORIAM
Charles and Ann
STERN
November 28, 1942
MARK

FREDERICK ARNOLD KUMMER

Frederick Arnold Kummer, 70, novelist and playwright, died in Baltimore, Nov. 22, after a long illness. Wrote the 'Magic Melody,' with music by Sigmund Romberg, produced in 1919, and collaborated with the late Victor Herbert on 'My Golden Girl,' also produced in 1919.

Other plays include 'The Other Woman,' 'The Brute,' 'The Bonehead' and 'The Voice.'

Surving are window, daughter and two sons.

MORRIS EPSTEIN

Morris Epstein, 55, manager of Republic's New York branch, died Nov. 22 at the Bronx hospital, New York.

Epstein had been in the motion picture industry for many years, and had been associated with Republic, as branch manager of the New York office, since 1938.

Funeral services were held Nov. 23 at the Park West Memorial Chapel, New York. Survived by widow.

JOHN J. ZWICK

John J. Zwick, Finleyville, Pa., exhibitor for more than two decades, died in Pittsburgh last week following several attacks of paralysis.

His illness forced Zwick to retire from exhibition only two months ago when he sold his Olympic theatre to Leon Reichblum.

HARRY WILLINGHAM

Harry G. Willingham, 62, film cowboy since the days of silent pictures, killed himself with a .22-calibre pistol Nov. 17 at his home in North Hollywood. He had been despondent because of ill health.

Pietro Yon, 57, composer, organist and music director of St. Patrick's Cathedral, died in his sleep in Huntington, L. I., Nov. 22 at 6:15 a.m. He had been organist and choral director since 1926.

Mrs. Eva de la Plaza Griffin, 89, grandmother of Bebe Daniels and known as 'Little Mother' to film players of an earlier generation, died Nov. 19 in Hollywood.

Marie Arons, mother of Helen and Rita Arons, of Loew's in New York, died in N. Y. Nov. 17 after an operation several days before. Two other daughters also survive.

Mrs. Friedrika F. Lowenthal, 90, mother of the late composer, Leo Friedman, died Nov. 11 in Hollywood.

Hooper Atchley, 57, stage and screen actor, fatally shot himself Nov. 16 at his home in Hollywood.

Richard Fleming, carnival concessionaire, was killed Nov. 17 in a motor crash near Chula Vista, Cal.

White-Wheeler

Continued from page 43

United Automobile Workers, CIO, proposed that the NAB code be scrapped because it gags free access to radio; and that labor and other groups be guaranteed access to the mikes, by legislation if necessary, and subject to the same conditions as commercial sponsors.

3. J. Leonard Reinsch, of Atlanta, director of stations WSB, WHIO and WIOD, affiliated with the Cox chain of Newspapers, said that newspaper owned stations are living in uncertainty, because of the matter not being decided yet by FCC.

4. Reinsch and Don Elias, of WWNC, NAB director, both said that broadcasting feared the FCC, with Elias charging that some station operators are afraid to testify because of the possibility of reprisals by the Commission.

5. Elias denounced the Fly attack on NAB and the big nets, CBS and NBC, made at the first hearing of the committee, and asserted that there is no intent to secure a monopoly for the nets.

6. Nathan Lord, of Station WAVE, a member of the NAB legislative committee, approved a section in the White-Wheeler bill to prevent FCC from any regulatory powers over business practices and programming policies of radio.

Elias, in his testimony spoke of Fly's attempts to raise the standards of radio programs. He agreed that indecent, obscene programs should be barred as well as those violating the lottery laws. However, he pointed out that the public wants entertainment as well as culture over the air, and will not accept intellectual standards which are too high.

Elias said in reply to questions that any bar against newspaper ownership of stations would be discriminatory and restrict free radio. He urged that Section 7 of the White-Wheeler bill be amended to 'restrict programs preaching religious intolerance and which incite to riot.'

Thomas was anxious for strong legislation which would give labor the right to get on the air.

'The CIO doesn't think,' he said, 'your proposed bill goes far enough. We want an investigation and action on scores of cases where stations have refused time to labor organizations. When UAW was denied the right to buy time to discuss price rollbacks on subsidies on the air, not one of the stations that refused to sell time under the NAB code, offered to give it to us. Stations he said had turned UAW down included WHKC, WGAR, KNX, WJZ, WMAL, KMO, WMAQ, WTAM, WTOP. He said a few stations took the program

When he claimed the UAW was being discriminated against because it was a labor union, Senator Albert W. Hawkes, New Jersey Republican, retorted:

'Well, stations always let me discuss labor problems on the air.'

'I'll bet,' replied Thomas, 'that were I to disagree with you for instance, they wouldn't provide me equal time to answer you.'

Johnny Rizzo, trumpet player who had to quit job in a war plant because of an injury, has rejoined Etzi Covato band at Villa Madrid, Pitts-

Beau Jack-Montgomery Draw $82,000 in N. Y.

By JACK PULASKI

An idea in show circles that professional boxing shows were about washed up for the duration, because of the mediocrity of most contests around New York, was dissipated Friday (19), when Beau Jack, ex-caddy from Georgia, regained the lightweight title from Bob Montgomery, also colored. Latter won the wreath from Jack last spring in such fashion that he was the distinct favorite at four to one to cop the return match.

Fact that two little colored boys could draw a gross over $82,000 at $16.50 top was a surprise. There was a time when fight promoters wouldn't think of pairing colored heavyweights, much less 135-pounders, because such attempts were usually boxoffice bloomers.

The Jack-Montgomery event was twice postponed, return meeting having first been carded for June and again early in the fall. At the latter time around $70,000 in tickets had been sold and very few were cashed in, boxoffice refunding but $2,000, indicating the patient fight fans had plenty of coin.

Persons supposed to be in the know at ringside waited for Montgomery to 'open up' and confidently expected him to flatten the smaller but more active mauler. But by the time the 10th round the guys who like a fast gamble would bet two to one or more that Jack would win. At the start of the 14th round the same fellows were reported offering as high as 10 to one on the cracker. One sport, who earlier accommodated all comers and laid the odds, complained that the fighters were running less to form than the horses.

There were no knockdowns, but the milling was furious, Jack crowding Montgomery almost throughout the bout, jabbing him so much that the lad from Philly was off balance most of the way. In the sixth, Jack took a hard right cross that sent him to the ropes, but Monty couidn't follow it up. In the 14th Montgomery swung with everything, but was probably too tired to be effective. In the last round (15th) the boys mixed aplenty and again Jack came off the best and was belting the other boy at the bell.

MARRIAGES

Betty Grantz to Cpl. Al Bishoff, Pittsburgh, Nov. 15. Bride is on the staff of Station WCAE, Pitt.

Mary Louise Bollingsworth to Adolfo Giron in Mexico recently. Groom is one of Mex's top orch leaders.

Marian Anderson to Orpheus H. Fisher, Bethel, Conn., July 17. Bride is the Negro concert contralto.

Elaine Kent to Charles Oppenheim, Nov. 24, New York. Bride is a radio actress; groom is publicity director of WOR, New York.

Diana Dill to Ensign Kirk Douglas, Nov. 9, New Orleans. Bride is film and legit actress; groom is former legit actor now in the Navy.

Nancy Hutchinson to Arthur J. Pegler, Nov. 24, New York. Bride is non-pro; groom is son of Jack Pegler, vice-pres. of Foote, Cone & Belding ad agency.

Marie Nash to Roger Brill, Nov. 20, Washington, D. C. Bride is musicomedy and operetta soprano.

Suzanne M. Brueggemann to Victor McLaglen, Nov. 20, Yuma, Arizona. Groom is film star.

BIRTHS

Lieut. and Mrs. William Holden, son, Hollywood, Nov. 17. Mother is Brenda Marshall of the films; father was a screen actor before entering the Army.

Mr. and Mrs. Don Barry, son, Hollywood, Nov. 18. Father is cowboy star at Republic; mother was Peggy Stewart of the films.

Mr. and Mrs. Harry Gebhardt, son, Hollywood, Nov. 19. Father is on Universal studio advertising staff.

Mr. and Mrs. Victor Reed, son, Nov. 11, Chicago. Father is news editor in the NBC News and Special Events department, Chicago.

Mr. and Mrs. Elmer Hirth, daughter, Philadelphia, Nov. 18. Father is chief booker for the William Goldman circuit in that city.

Mr. and Mrs. Ed Herlihy, son, Nov. 15, New York. Father is radio announcer.

Mr. and Mrs. Herman C. Garst, daughter, Nov. 17, Boston. Mother is former Sunny Dale, who appeared in vaude with Frank Conville; father was drummer with Ben Bardo's band before enlisting in Army Air Force.

Plays Out of Town

Continued from page 60

Marching With Johnny

points are belabored, repeated and emphasized till they verge on boredom. Tight trimming and timing will help them considerably, but the music will remain the strongest part of 'Johnny.'

At least three new personalities emerge from the revue as top-flight performers. Coby Ruskin shows up as a very skillful comic who knows how to handle situations and gags. He scores a powerful click with a hilarious juggler pantomime. Mervyn Nelson is a stronge single with a 10-minute imitation act. David Brooks—as the marine named Johnny, around whom the revue revolves—shows as highly personable with an easy ingratiating style and a good voice.

Jack Marshall, with his rubbery face and trick hat routine, presents material which seems out of place in a show like 'Johnny.' It's a standard routine with him, but more suited in a straight variety show, a field in which he's long been a click.

Sets and backdrops are simple, but well-done. Part of the time the stage crew works in full view of the audience, which is as it should be in a show devoted to labor.

The cast, as a whole, is good-looking and able. It does its rather simple dance routines in fine style, and sings with greater clarity and precision than is characteristic of many bigger and more pretentious shows. The ensemble makes out a nifty case for labor in the mass scenes.

Two Negro performers should be cited. One, Beau Jenkins, unveils an original eccentric tap routine which marks him bigtime. The other, Rosetta LeNoire, is a likeable singer with a first-rate voice and delivery. She manages to sell big a rather ordinary number called 'Crispus Attucks.'

'Johnny' is chockful of strong musical material. Especially notable are ber, the exciting 'Mr. Roosevelt and the 'Love in a Changing World' num- Mr. Churchill,' and the mellow 'Lincoln and Juarez.' The latter, however, is spoiled by interpolations.

Don't Mention It

Seattle, Nov. 21.

Charles Leonard production of comedy in three acts (4 scenes) by Frederick Jackson. Stars Mary Boland, Alexander d'Arcy and Iren Agai; features Eleanor Lawson, Evan Thomas, William Berens and Marjorie Wood. Directed by the author. Opened at Metropolitan theatre, Seattle, Nov. 21, 1943.

Anita Welles.....Eleanor Lawson
Julie.....Iren Agai
Gilbert Blythe.....William Berens
Mrs. Welles (Emily).....Mary Boland
George Welles.....Evan Thomas
Lt. Edward Welles (Ned)...Robert Regent
Simeon Tarleton.....Alexander d'Arcy
Rev. Walter Jenkins.....Harry Tyler
Miss Jenkins.....Annabelle Williams
Cyrus K. Barney.....Ferris Taylor
Marion Copeland Ames.....Marjorie Wood

Clever idea, unique and bold in conception, has been molded into hilarious situations and lines by Frederick Jackson in the comedy, 'Don't Mention It,' given American tryout tonight (21) at the Metropolitan before a capacity house. Its London debut didn't jell with English actors in cast, which isn't surprising as correct typing appears essential, lending itself more to American acting. Present cast provides all that can be desired.

Mary Boland, in lead as the precise aunt, is fully adequate. Support is well-typed throughout. Alexander d'Arcy is the shocking half-caste nephew from Tahiti. Iren Agai, Hungarian nifty, makes American bow, playing important role of the maid with finesse. Evan Thomas is particularly effective in his peculiar, worried characterization of the horrified uncle.

Plot is certainly 'different,' requiring caution in script and acting. In these tense times the piece offers escape with amusing melange, often quite silly, but a good springboard for hefty laugh-making. Cast is rather compact and, with only one set, comedy is streamlined for low costs. First-night reception and comment are indicative of reasonable success. It is set here for two weeks. Present outlook is that with polishing it has a good chance for Broadway.

Story has the never-seen nephew calling on his American relatives, who are smug but hard-pressed financially. He is rich and simulates uncouthness, causing plenty of complications, the basis of small-town gossiping. Brutally frank on subjects largely taboo but quite oke in the South Seas, he has ideas and customs proving the two peoples don't mix. Above all things, he claims an 'affliction' so startling it dumbfounds the relatives, who finally tolerate it. The 'unmentionable' would be acclaimed by Darwinians as proof of the missing link.

The secret is quickly out in the first act, which is a wow. The audience is pledged not to tell. Fairish second act needs lift, especially toward finish. Third act is bangup. A thin moral that folks should not judge others too severely, and a light satire on modern ways enhance the piece. *Trepp.*

Ramshackle Inn

Boston, Nov. 22.

Robert Reud production of three-act comedy mystery by George Batson, starring ZaSu Pitts and featuring Luella Gear, Harlan Briggs, Paul Huber; staged by Arthur Sircom; setting by Frederick Fox; costumes by Peggy Clark; presented at Wilbur theatre, Boston, Monday, Nov. 22, 1943; $2.75 top.

ZaSu Pitts' starrer is indubitably one of the birds Boston isn't having for dinner Thanksgiving, and its chances of survival out of the sticks are equaled if not exceeded by those of its feathered friends. Show belongs in an amateur play catalog, and even the mightiest and occasionally successful efforts of ZaSu Pitts and Luella Gear, two very staunch performers, indeed, could not dim the sound of the death-rattle.

George Batson's mystery comedy consists wholly of random scraps of plot resulting from the faulty assimilation of Karloff horror duals, routine Gestapo mellers and Bob Hope comedies, not to mention Cohan's 'The Tavern' and 'The Post Road.' But the author (a corporal in the army) cannot be denied a flair for a running gag and a sharp quip. Given Miss Gear's socky delivery and Miss Pitts' familiar characterization of the limp-wristed spinster, many of them click.

It seems that Miss Pitts has bought a seaside hotel from a dipsy woman whose son has been framed for a bank job. Out of the inevitable thunderstorm comes a band of Gestapo agents figuring on signaling subs. When agents murder the boy's fiancee's uncle, Miss Pitts takes over, solves the crime and subdues the Nazis with a beer bottle. Meantime, eccentric mariners, whacky constables, dumb cops, a G-gal, a doped Senator's daughter and a couple of leprechauns are in and out of the woodwork emitting witticisms, with the action involving corpses, ropes, trunks, dripping water, pistols, safe deposit boxes and flashing lights.

Through this incredible ollapodrida swarm hordes of actors, some of them seeming to know what they are doing. Among these are Miss Pitts, who registers a personal hit, and Miss Gear, who does likewise. Worth watching are Maurine Alexander, a real looker, in a bit, and William Barrett, a juvenile with possibilities. The others, notably Paul Huber, veteran Harlan Briggs and Helen Heigh, are okay, as is Mary Barthelmess in a small role. Dorothy MacKaill was not too much at ease as the G-gal.

Sircom's direction catches a few laughs on its own, but script is too jagged to be directed in the usual sense. Frederick Fox's set is suitably ramshackle, and thoughtfully provides nine doors from which harassed actors may escape, if necessary. *Elie.*

Out of This World

Chicago, Nov. 17.

Actors Co. production of comedy-drama in three acts by Nellise Child. Staged by Minnie Galatzer. Opened at Forester theatre, Chicago, Nov. 10, 1943; $2.20 top.

Bill MacDonald.....John W. McNeely
Harry Connell.....Henry Fisher
Alexander Densky.....Daniel Hauf
Solomon Fisherman.....Joseph Mell
Marfushka.....Jane Elliott
Dimitri Kezoff.....Rolf Forsberg
Gustave.....Robert Howard
Nora Flaherty.....Arlene Friedrich
Father McCalloran.....William Read
Lillo.....Muriel Faigen
Frankie MacDonald.....Freddie Edwards

As 'This Side of Angels' this script was once held by Arthur Hopkins, who never got around to producing it. Authored by Nellise Child, it was turned over to the Actors Co., which has named it—aptly—'Out of This World.'

Miss Child started out with some big ideas, but the development has resulted in a dull, tedious fantasy that winds up very incoherently. Setting is in a burned-down cabin near the Russian-German front in January, 1944, but intact to the living dead ('Outward Bound' type characters) who use the spot as a meeting place.

There is the American newspaperman who waits for his boy; a Jewish guerilla fighter, originally from the Bronx, who has loved an Irish girl for 10 years (she finally comes to him with her arms full of groceries, having been blown up in a delicatessen); a Russian girl who had a hard time sidestepping sex even after she dies; and other sundry characters. Borrowing one of the lines from the play, 'You would have to see it to believe it.'

The Actors Co. is to be commended on its brave experimental effort. Minnie Galatzer has staged the piece admirably and done as much as possible with the material on hand. Joseph Mell gave a believable performance as the Jew (strictly Saroyan) and Jane Elliott does a good job as Marfushka, although inclined to overact at times. Arlene Friedrich is expert as the Irish girl, and Rolf Forsberg is okay as the sweetheart of Marfushka. Frances McVey provided a neat setting. *Morg.*

Broadway

Bonnie Baker in town to get married.

In Alaska it costs $35 for a 'fifth' of hooch.

John McQuade, from legit, to Warners for a test.

David Burton in from Hollywood to stage 'Peep Show.'

Ellin (Mrs. Irving) Berlin has written her first novel.

Bernard Simon agenting 'New Horizon,' now in rehearsal.

The Elmer Rices (Betty Field) expect another child in April.

Sarah Rollitts, N. Y. associate of Salkow agency, to Hollywood on biz.

Leo Robin, songsmith, back to the 20th-Fox lot following a N. Y. vacation.

Grace Hayes in from Hollywood for visit. Incidentally had tonsils removed.

George Whiting seriously ill at Post Graduate hospital following an operation.

Sondra & Johnnie Steele, pianologists, added to the St. Regis' Maisonette show.

Jacob S. Schwartzdorf, conductor of orch for 'Oklahoma,' now legally named Jay S. Blackton.

Bill Smith, formerly of the Fizdale p.a. office, has joined D. O. Alber, handling radio publicity.

Rube Jackter, Columbia Picture's assistant general sales manager, back from biz trip to Minneapolis.

Col. Frank Capra to the Coast after attending the Picture Pioneers dinner Friday night in N. Y.

Muriel Dollinger, ex-advertising gal, upped to the job of publicity director of Film Classics, Inc.

William Perlberg, who produced 'Song of Bernadette' for 20th-Fox, due in from the Coast Dec. 1.

Lester Meyer, Theron Bamberger's partner in 'Tomorrow the World,' still confined to Mt. Sinai hospital.

Lou Lifton, Monogram's ad-publicity chief, likely will stay in N. Y. on his current visit until about Dec. 10.

Mr. and Mrs. John J. O'Connor (Universal Pictures veepee) celebrated 10th wedding anni earlier this month.

G. Albert Smith back from So. Pacific, where he was in the Signal Corps and out of the Army; over-age the reason.

Mr. and Mrs. Paul Osborn (he's the author of 'Innocent Voyage') adopted a baby girl on the 15th, day show opened.

Tess Coleman, who spent 11 years in Europe and agented talent over there, is planning to enter the same field on this side.

Austin C. Keough, v.p. and general counsel for Paramount, fully recovered from his recent illness, has taken off 25 pounds.

Gloria Blake sought by Shuberts for femme singing lead in forthcoming musical, 'What a Romeo!' It would be her first Broadway show.

Arthur J. Pegler, son of Jack Pegler, veepee of Foote, Cone & Belding, was married on Nov. 24. Bride is former Nancy Hutchinson, nonpro.

National War Fund Night observed in N. Y. night clubs last night (Tues.). Seventy two clubs pledged a minimum of 10% of the night's receipts.

James R. Reilly, exec of League of N. Y. Theatres, celebrated 40th year in the theatre last Thursday (18). He started in the Charles Frohman office.

Dailey Paskman back to Hollywood and Metro, after huddling east with the daughter of Bessie McCoy and Richard Harding Davis on a screen biographical.

The Paramount Pep Club Choral Group, directed by Mrs. Edith Morgan Savage, sister of Oscar Morgan, head of the shorts sales department, this year will consist of women only.

Harry Cohn returning to Hollywood this week; Charlie Einfeld left Monday; Bill Goetz Sunday; others trial. More Hollywood around town, seemingly, than on Hollywood & Vine.

Wes (Mrs. Ben) Bernie, widow of the ole maestro, who left for the Coast to close up their Bevhills home, due back at their Miami Beach home around Dec. 1 to be with her ailing mother.

Lt. Herbert Lazarus, former attorney for Paramount, who's been stationed at the Adjutant-General's office in Atlanta, is transferring to headquarters at the University of Michigan.

Russel Crouse, intermittently bedded the last several weeks with a cold, guested Monday night (22) on 'Information Please' and leaves tomorrow (Thursday) for a short rest at Saratoga.

Jeanne Cagney, who closed recently in 'I'll Take the High Road,' goes to the Coast to spend the holidays with her seriously ill mother. She guests Dec. 5 on the Jerry Lester program on CBS.

Sylvia Fine's illness keeping her husband, Danny Kaye, east. Leo Durocher, instead, coming to N. Y. to huddle with the comedian about his material for their off-shore USO-Camp Shows tour.

Gypsy Rose Lee, who bought the Vanderbilt home (later Chas. Dillingham's), points to a showy bathroom and a secret ladder, leading from one bedroom to another, as the piece de resistance of the layout.

Martin Jurow, new production aide to Steve Trilling at WB, after resigning his eastern talent booting post, is giving the N. Y. talent crop a final o.o. before reporting to the Coast and his new duties this week.

Mrs. Irving Berlin was at 'Winged Victory' opening when apprised of daughter Elizabeth's 105-degree temperature (since gone down). She's 6, their youngest. Mary Ellin Berlin, 17, meantime was hosted by Sam Goldwyn, Jr., and his parents.

Carnegie Hall boxoffice reports more interest in Duke Ellington's concert, to be given Dec. 11, than in any other performance skedded at the concert hall. Requests for tickets and information are keeping the people behind the wicket very busy.

Cornelius Vanderbilt, Jr., who had been doubling as press agent in the Russell Birdwell office from his New York Post columning, resigned his p.a. berth Wednesday (17), 'in order to devote more time to his newspaper work,' according to the explanation offered by Birdwell.

No damage was done and show went on uninterrupted Friday afternoon (19) at the Paramount theatre when a fire alarm was turned in to put out a smoldering cigaret which had been dropped into one of the vents and caused smoke backstage. This happened once before here during the past year.

Large group of 20th-Fox home-office execs turned out Monday (23) night for the bachelor dinner tendered Martin Moskowitz, executive assistant to Bill Kupper, general sales manager, at the Warwick hotel, N. Y. Moskowitz weds Dorothy Speier, of New York, next Saturday (27), the couple then going to Florida.

Buenos Aires

By Ray Josephs

Mecha Ortiz inked by San Miguel studio for several pix in '44.

Pampa Film inked French composer Paul Misraki for two pix.

Pic still untitled well under way at EFA studios, starring Luis Sandrini and Olinda Bozan and megged by Bayon Herrera.

A.A.A. has finished shooting interiors of 'Su Mejor Alumno,' starring Enrique Muino and Angel Magana, megged by Lucas Demare.

Teatro Apolo now showing 'Nina, No Hagas La Estupida' ('Don't Play Dumb, Girlie'), operetta by Ciancabo and Rossato, adapted by Pedro E. Pico, music by Montebello.

Shooting has started at Side of 'Nuestra Natacha,' starring Amelia Bence, with Esteban Serrador, Olga Caseros, Juana Sujo, Isabel Figlioli, Homer Carpano in cast. Julio Saraceni is directing.

Benito Perojo, Spanish megger, readying script of 'Siete Mujeres' ('Seven Women') to be produced by Pampa Film. Silvia Legrand, Silvana Roth, Elsa O'Connor, Nelida Bilbao and Marias Santos signed for important roles.

Revue directed by Antonio Botta and Marcos Bronenberg again on Maipo stage with 'Pucha que son Lindas las Noches Oscuras' ('What Fun Dark Nights Are'), takeoff on trial blackouts. Has Brazilian folklore artist Deolinda Saravia.

Exteriors practically finished on the San Miguel quickie, 'Llego la Nina Ramona' ('Little Ramona Has Arrived'). Directed by Catrano M. Catrani. Olina Bozan in top comic role, with Pepe Iglesias pop comedian known as 'El Zorro.' Others in cast include Aida Alberti and Oscar Valicelli.

Philco-'Variety'

Continued from page 1

talent, on the theory that 'Winged Victory,' current at the 44th Street, N. Y., should not displace professional talent.

Philco-'Variety's' 'Hall of Fame' program debuts Sunday, Dec. 5, over the Blue Network, Coast-to-Coast, in the 6-7 p.m. slot. Deems Taylor has been set as permanent emcee on a straight three-year pact. Paul Whiteman is the permanent maestro.

On the occasion of the premiere of the full-hour program Philco is upping its budget considerably, although the 25G for 'Winged Victory' is regarded as a special item. The premiere show will feature Jimmy Durante, Hildegarde, Maurice Rocco and possibly Bob Hope, depending on his camp tour itinerary.

The William Morris agency, which is co-producer with the Blue of the Philco-'Variety' radio program—incidentally the first time that this paper has gone on the air commercially sponsored—hoped that the first show or shows would be singularly devoid of Morris office acts. It's working out that way. In fact, Durante, who might be construed as a Morris act, although managed by Lou Clayton, almost couldn't fit the committment, although 'tagged' by 'Variety' for a 'best bet' on the 'Radio Hall of Fame.' MCA sold Hildegarde and Taylor. Jimmy Saphier, of course, handles Hope. 'Winged Victory' is a direct booking with the Army Air Forces, of which Joe Hyman, Hart's business manager, is the civilian director. Hyman held out for the 25G price, considering the patrietic charity entailed.

Reno

By Ted Friend

The Inferno Club, featuring a floor show every half hour, has three dance acts popular with Reno's nightlifers, Juanita Rae, Joy Davis, and Tijora.

Joe Zemansky's Club Fortune is doing fine business with a holdover show, featuring Estella, Spanish dancer; Betty Black, singer, and Ernie Morris and his harmonica. Bob Harris orch plays for dancing.

Hawaiian music holds sway at Reno's Town House, with Napua Woodd, celebrated Hawaiian comedian, and Sam Koko and his Islanders, adding soft Honolulu strains. Joe Mazzero adds tunes on his piano organ.

At Colombo's, Reno's highly-touted Italian dining spot, is Paul Berry, singer, plus one of the town's most popular dance teams, Warren and Maya Ellison and Wardel, the magician. Otilio and his band hold down the Latin dance music assignment.

Reno's roustabout Dog House has its usual continuous floor show between the dance numbers of Lowell Ketch and his orchestra, Diane Winton, dancer; Zandar, fan dancer; Paul Dutch, novelty hand balancing act, plus Peggy Lee Johns, songstress, Flash Davis, colored tap dancer, and Delores Lopez, Spanish dancer, make up the show.

Victor Borge, billed as headliner from New York's Waldorf-Astoria, Hollywood's Ciro's and networks star, is the town's newest excitement at Reno's Trocadero. Big names are proving such a draw at this spot, according to Manager Bob Miller, that such stars as Sophie Tucker, Harry Richman and the Ritz Bros. are announced for future dates.

With Borge is Beth Bernay, Del Dampos, Latin dance team, and the music of Happy Bass, plus Juan Makula and his rhumba band.

Pittsburgh

By Hal Cohen

Forrest Crossman in town again, beating the drums for 'Student Prince.'

Maurice Sullivan, Post-Gazette reporter, passing out cigars. It's a girl, Rosemary.

Playhouse bringing Ruth Feather from Cleveland to guestar in next show, 'Sun-Up.'

Moore and Moore, local sepia tapsters, added to Cab Calloway show at Stanley last week.

Mara Kim has switched to Don Metz's Club Casino after three weeks at Trelon Cafe.

Jeanne Blanche out of 'Artists and Models' on Broadway and into floor show at Terrace Room.

Izzy Cervone's band playing for Larry Sunbrock's Rodeo and Thrill Show at Hunt Armory.

Ted Blake, at Tic Toc Club in Milwaukee for eight weeks, just renewed for another four.

Moya Anderson, dancer with Bee Ames line, never walked until she was 14 because of paralysis.

Mrs. Reginald Sully has gone to Hollywood for a visit with her son, Robert Sully, young Metro actor.

Phil Henderson, of Pan-Pacific auditorium on Coast, in town for a few days to look at new 'Icecapades.'

George Scotti, comic at Villa Madrid, flunked his final army physical on account of high blood pressure.

Nick Lomakin, formerly with Will Hudson and Clyde Lucas orchs, now arranging for Marty Irwin's outfit here.

Jackie Heller now entertaining troops in New Caledonia with Lew Parker and George Finkelberg, pianist.

George Jaffe and Russell LaValle patched up their differences and latter's staying on as producer of production numbers at Casino, local burley house.

Mexico City

By D. L. Grahame

Oriental names and atmosphere is the trend of the newest niteries. Bagdad and Hindu Palace are the names of the latest two.

Aquila Sisters (2), standard pop singers in Latin America and known in the U. S., doubling between radio station XEQ and the Argel nitery.

Cops recovered furs worth $6,500 (Mex) stolen from the apartment of Susana Guizar, pic actress. Two youths were arrested as the thieves.

Miguel Lerdo de Tejada, Jr., son of one of Mexico's best-known bandsmen and composers, heading his own orchestra with the floor show at the Teocali nitery.

'Tres Hermanos' ('Three Brothers'), Mex pic recounting adventures of three Mexican brothers fighting with the U. S. forces, produced by Abel Salazar, who also plays one of the leads, in its second week at the Cine Olimpia here.

Universal used full-page ads in most local dailies to plug its 'The Strange Death of Adolf Hitler,' current the Cine Margerit, first-run house here. Ads were in the guise of press releases from Europe rumoring Der Fuehrer's demise.

Coca-Cola is giving series of weekly 45-minute music-song programs with a Pan American hookup at station XEQ (50,000 watts); also 'Musical Types,' half-hour semi-weekly at this station and 15 minutes daily at station XEW (150,000 watts).

Maria Tereza Montoya, ace junior dramatic actress of Mexico, doing well at the Teatro Fabregas here under a federal and civic government subsidy. She's presenting a double-header drama daily—'Locura de Amora' ('Love Madness') and 'Siete Punales' ('Seven Daggers').

Dramatist Rafael Zamora recovering from an operation.

Current cold wave stimulating theatre and cinema biz.

Radio station XEFI here celebrates its 20th anniversary Dec. 14 with a big fiesta.

Martinez Bil Bros. (3), singers, started three-month stage tour of Mexico's 28 states.

Antonio Rojas Villalba, v.p. of station XEOY (Radio Mil), back from a business trip to the U. S.

Padilla sisters (2), featured singers at station XEW, off to Los Angeles for theatre-nitery dates.

National Assn. of Radio Announcers has added 40 new members which brings its membership to 160.

Julio Bracho, winner of two annual Mexican Oscars in a row as champion megger going to Hollywood.

Production of 'La Mujer sin Alma' ('Souiless Woman') halted by illness of its stars, Virginia Serret and Maria Felix, and its megger, Fernando de Fuentes.

Gloria Aguiar, Mexican folklore singer at station XEW, debuting in pix with a lead in 'Sinfonia Mexicana' ('Mexican Symphony') that Alfonso Sanchez Tello will produce and Jose Segura will meg.

Performers and musicians at local radio stations grumbling about the amount of time stations must devote to official broadcsts. Irked by amount of time copped by minor administration officials and labor leaders.

Minneapolis

By Les Rees

Battling Levinsky in town selling neckties.

Return engagement of 'Life With Father' underlined for Lyceum.

Tiny Hill underlined for return engagement at Happy Hour nitery.

University of Minnesota Playhouse production of 'The Women' a sellout.

Reel Fellows' club staging membership drive and hopes to hit 100% level.

Warner Brothers hosted number of WACs at screening of short, 'Women at War.'

M. L. Levy, 20th-Fox district manager, back from New York where he huddled with sales executives.

Tom Kress, long a film salesman here, now associated with Palm Springs hotel, Palm Springs, Calif.

Bower Hawthorn, Star Journal assistant city editor, pinchhitting for Bob Murphy as movie editor while latter is on Hollywood trek.

Kurtis Marionettes and Kay & Glen into Hotel Nicollet Minnesota Terrace with Selma Marlowe Dancers and Perry Martin orchestra.

More than 100 industry members turned out for farewell dinner for S. G. Lebedoff, veteran indie exhibitor leader, before his departure for Arizona on account of ill health.

Washington

Club Jalna, newest after-dark spot, opens Wednesday (24).

Stage Door Canteen will sponsor an art show for servicemen beginning Xmas week.

Two of Milt Britton's band were given draft summons when they arrived at the Capitol theatre last Thursday.

Eva La Gallienne has been invited to make Baltimore's Maryland theatre her Civic Repertory Theatre headquarters.

Marie Nash, married Saturday, was toasted by Washington drama critics at the Statler on Monday (22). She opens at the Earle on Thursday.

'The Iron Major' was previewed by the Marines in the new barracks for femmes, Henderson Hall, on Monday night. Sara Ann Cavanaugh, a Marinette, whose father is glorified in the film, was among the audience.

MPPA Report

Continued from page 53

racks now figures 50,000 copies, so that a publisher gets $10,000 from this source as soon as his number falls within the first 20 best-sellers.

Other subjects covered by the report were labor relations (mainly concerning the new arrangers contract with the musicians union), legislation, government purchase of music for the armed forces, War Production Board orders and regulations affecting music printing, U. S. treasury department regulations affecting foreign debts and properties, and the growing use of music in manufacturing plants and what this will mean to the music industry after the war

Hollywood

Frank Orsatti bedded by grippe.

Gregory La Cava is defendant in a divorce suit.

Pat West celebrating his 25th anniversary in show biz.

Edwin L. Marin, director, starting his 25th year in pictures.

Walter Pidgeon filed for his first American citizenship papers.

D. A. Doran, Columbia producer, recovering from appendectomy.

Rudy Vallee and Betty Greer will wed Dec. 2, with military trimmings.

Veronica Lake's divorce suit against Maj. John Detlie set for Dec. 2.

Francis Harmon out of the hospital after a three week siege of pleurisy.

Leonide Moguy, RKO director, fractured an ankle in a fall from a camera dolly.

Dick Powers of ASCAP nominated for second term as prexy of Encino Chamber of Commerce.

Douglas Shearer, Metro sound chief, re-elected vice-chairman of Academy Research Council.

Dan Sayre Groesbeck, illustrator and film artist, sued for back alimony amounting to $16,912.

Carole Mathews, screen actress, suing John Arthur Stocton, actor, for annulment of their Mexican wedding.

Rita Hayworth and her former husband, Edward G. Judson, settled their community property argument out of court.

Frank Carr, film actor, recently acquitted on charges of impersonating a Federal officer, filed suit for $152,200 malicious prosecution damages.

Thalia Samossoud, former grand opera singer, filed suit for separate maintenance against Jacques Samossoud, motion picture musical director.

Walter Lang awarded a medal by Cuba for contributing to the Latin-American good neighbor policy through his direction of 'Week-End in Havana.'

Pvt. Frank Loesser, who wrote 'The Road to Victory,' cited by Secretary of the Treasury 'for distinguished service in behalf of the war savings program.'

Cleveland

By Glenn C. Pullen

Donald Dame, local tenor, signed by Met Opera.

Eddie White, comic, back from USO tour and into the 3700 Club.

Harry Rian, co-owner Lindsay's Sky-Bar Club, doubling at defense plant.

Ben Ross reopened old 60 Club, renamed it Penthouse Club, with Jack Horwitz doing musical chores.

Sam Rieder, house manager of Roxy, burley, recovering from emergency operation in which one lung was removed.

Russell Thaw, test-piloting son of Harry K. Thaw, pocketed $15,000 for testing new P-75 fighting plane here and bringing it down safely.

San Francisco

Joe Merello's Club Moderne has Pat Clayton, the Sousa Twins, Moyne and Mullins.

Charlie Low, owner of the Chinese Forbidden City, is entering the more exciting business of horse racing.

Dick Flynn, former manager of the Elk's club has moved over to same position at the University club.

Bimbo's 365 club has a new show this week featuring Chris Cross and Singing Dolls, Evelyn Farley, songstress, Kay McKay, another songbird and Helen O'Neill's chorus gals.

Sophie Tucker and Dr. Margaret Chung, 'mother' of many of our Flying Tigers in China, have been making all of Frisco's night spots during Soph's stay at the Bal Tabarin.

Miami

Leo Nantin, mental wizard, is at El Bolero.

Ramona in her second month at the Club Bali.

Nut Club may be opened as Ciro's by Al Felshin.

Collette the 'Tiger Woman' toplining at Charlie's Inn.

Joe E. Brown, Harris Barris and Capt. Mike Frankovich touring the nite spots.

Sam Barken, operator of the Five O'Clock Club, is taking over the Beachcomber.

Two new name bands in town: Hal McIntyre at Flagler Gardens and Sonny Dunham at the Frolics Club.

Clover Club has a new show spotlighting Juanita Juarez, The Foran Sisters and Tom and Poll-Mar Dancers.

Kitty Davis has a new show featuring Joe Rio. Madelyn Wallace Dancers, Gene Gory, Roberta and the Bordens.

Jackie Small opened at the Drum Club. Other entertainers there are Carole Chapelle, DeCastro & Gloria, Joe Hutton, Betty Morgan and Jack Gardner.

Season has started with a bang. Nite-spots overflowing, rentals almost impossible. Dog racing under way and everything points to a wow season. Rumored that many more hotels will soon be released by the Army.

"Unquestionably ONE OF THE STANDOUTS OF THIS GENERATION!"

VARIETY
November 3, 1943

Wednesday, November 3, 1943 VARIETY

Famous Door, N. Y.

A jammed house. He's a hot b.o. property, attested to by recent grosses.

Hampton's unusually large combo, headed by a musician who is unquestionably one of the standouts of this generation, is excellent. It drives through standard and original jump arrangements in a way that creates excitement every minute on the stand and has the ability, unique among colored bands, to come up with pop arrangements on 'Sunday, Monday,' etc., and do them well . . . one of the best combinations available, white or colored.

Hampton, a brilliant showman, works on vibes, drums and occasional piano out front and has developed a number of excellent soloists in brass and reed sections who spell him. He has Rubel Blakely, male vocalist, who does an exceptional job on blues and current pops, and Dinah Washington, ditto. *Wood.*

Wednesday, November 3, 1943 VARIETY

Inside Stuff—Orchestras

Lionel Hampton's opening at the Famous Door, N. Y., last Thursday (28) was heavily attended by rival leaders working in the area. Early in the evening he went through a routine on the floor flanked by Duke Ellington, Red Norvo, Louis Armstrong, and later was joined by his old boss, Benny Goodman, and Gene Krupa and Tommy Dorsey and Raymond Scott and Frank Sinatra.

Goodman, Krupa, Hampton and Dorsey got into a jam session that went on for more than an hour.

Hampton has become one of the hottest of Negro leaders in point of earnings. Last week, for example, he took $10,755 as his end of a percentage deal at the Paradise, Detroit.

"RECOMMENDED—LIONEL HAMPTON'S BAND AT THE FAMOUS DOOR."
ED SULLIVAN, Daily News

"THE ORCHID GARDEN—LIONEL HAMPTON'S JIVE AT THE FAMOUS DOOR."
WALTER WINCHELL, Daily Mirror

"A STAR IN HIS OWN RIGHT—HAS BROKEN RECORDS IN THEATRES AND BALLROOM DATES DURING PAST SIX MONTHS."
P.M.

"HAMPTON'S FIRST NEW YORK CLUB DATE SENSATIONAL."
People's Voice

"LIONEL TURNS 'EM AWAY AT FAMOUS DOOR OPENING; TRIUMPHANT RETURN TO NEW YORK."
Pittsburgh Courier

"LIONEL LEADS ONE OF THE MOST EXCITING BANDS EVER, A RHYTHM-DRIVEN GARGANTUA THAT HAS OVERWHELMED EVERY NEW YORK AUDIENCE IT HAD FACED."
Metronome

LIONEL HAMPTON

AND HIS ORCHESTRA

FEATURING

DINAH WASHINGTON and RUBEL BLAKELY

BOOKED TO OPEN AT THE CAPITOL, NEW YORK, IN JANUARY

LIONEL'S RECORDING
OF HIS ORIGINAL COMPOSITION
"FLYING HOME"
ON DECCA RECORDS

Personal Management
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